

THE
Oxford and Cambridge Edition
OF
SHAKESPEARE'S
MERCHANT OF VENICE

WITH INTRODUCTION AND NOTES
FOR
STUDENTS AND PREPARATION FOR THE EXAMINATIONS

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EDITORIAL.

THIS Edition of Shakespeare's *Merchant of Venice* is designed to satisfy the requirements of Candidates for all Public Examinations, and is distinguished from the majority of School Editions by certain special features, the purpose of which may be briefly indicated.

The Life of Shakespeare has been included not only because it is likely to be of interest to the general reader, but also because a knowledge of the principal events in the poet's life is frequently required by Examining bodies in connection with the study of any particular play.

The Literary Introduction contains separate sections upon all subjects in connection with the play upon which Examiners are in the habit of framing questions. The study of this portion of the book may be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs printed in small type may be omitted altogether by the Candidate for Preliminary Examinations.

The Marginal and Foot Notes are intended to suffice for the needs of Junior Students, and are printed in conjunction with the text. The Editors have found by experience that such an arrangement conduces to a thorough knowledge and understanding of the text much more readily than when the young Student is expected to turn to the end of the book, in the case of every difficulty that presents itself.

The Additional Notes are intended mainly for Senior Students, and may be studied apart from the text. Junior Students, who desire to attain distinction in any examination, or such as possess a natural taste for literary subjects, may also refer profitably to this section.

Shakespearian Grammar has been treated at some length in as simple a manner as is consistent with the subject. Illustrative passages from the Play have been quoted in full in order that the Student may be saved the tedious labour of continually referring back to the text.

Classical Names and Glossary will be referred to as necessity arises during the study of the Play. In the case of these, as in that of the Grammar, illustrative passages are quoted in full. Thus, for purposes of revision, these Sections may be studied apart from the text.

Examination Papers are given at the end of the book. As these are based upon the model of the papers set at Oxford and Cambridge Local Examinations, to which are added some actually set, they will prove specially serviceable where Candidates for such Examinations have to be considered.

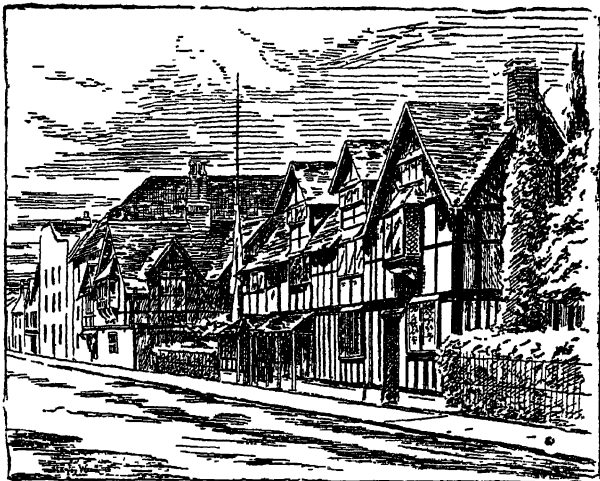
The obligation of the Authors, to the Authorities consulted in the preparation of this Edition, has been recorded in the pages of the work,

A. J. SPILSBURY.
W. MARSHALL.

MERCHANT OF VENICE.

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SHAKESPEARE'S HOUSE, STRATFORD-ON-AVON.

NARRATIVE OF SHAKESPEARE'S LIFE.

Birth and Parentage.

In this short account of the Life of William Shakespeare, we shall endeavour to confine ourselves to well-authenticated facts, and shall therefore say nothing about supposed ancestry, especially as the name of Shakespeare seems to have been very common in the Middle Ages in many parts of England. There is, however, good reason for supposing that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, appears to have been in early life not only a prosperous man of business in many branches, but a person of importance in the municipal affairs of Stratford. He held for one year "the highest office in the Corporation gift, that of bailiff"; he afterwards became chief alderman. He married Mary Arden, who brought him land and houses, but "was apparently without education"; several extant documents bear her mark, and there is no proof that she could sign her name. William, their third and eldest surviving child, was born at Stratford-on-Avon, in April, 1564. His father was then in prosperous circumstances, and when, in July of that year, the plague raged violently at Stratford, he subscribed liberally to the relief of the victims among the poor. In a few years, however, he fell into debt and difficulties, was obliged to mortgage his wife's property, and gradually lost his interest in municipal affairs.

Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys "were entitled to free tuition at the Grammar School of Stratford," where they were taught the rudiments of Latin, grammar and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the Play of *Henry V*). His time at school was short, as his father's fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway's Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne's father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

Early Life at Stratford.

Although we are told :

"Anne Hathaway, she hath a way,
To charm all hearts, Anne Hathaway,"

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months' imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare's forsaking his home and finding a more congenial occupation in London (1585).

Life in London.

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour's Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594 ?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

His Patrons.

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed, though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

His Return to Stratford.

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat-of-arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to

£1,040 at the present time. Afterwards his income, from various sources, became much larger, and he became the owner of a large landed estate. He appears to have been fond of litigation, in which, however, he was generally successful.

His Last Years.

In this time of prosperity he brought out several of his best plays.* The comedies, *Much Ado About Nothing* (1600), *As You Like It* (1600), and *Twelfth Night* (1601), were followed by *Julius Cæsar*, *Hamlet*, and *Othello*. *Macbeth* was completed in 1606, and succeeded by *King Lear*, which was played before the Court at Whitehall, on the night of December 26th, 1606. After 1611 he seems to have abandoned dramatic composition, and spent the greater part of his time at Stratford. His health began to fail at the commencement of 1616,



TRINITY CHURCH, STRATFORD-ON-AVON.

but the actual cause of death is unknown. His only son, Hamnet, had died many years before, but his wife and two daughters, Susannah Hall and Judith Quiney, survived him. He died at the age of fifty-two, and was buried inside the chancel of Stratford Church, with this epitaph inscribed over his grave:—

“ Good Friend, for Jesus’ sake forbear
To dig the dust enclosed here,
Blest be ye man yt spares thes stones,
And cvrst be he yt moves my bones.”

For the facts contained in the above account of Shakespeare’s life I have relied principally upon the authority of Sidney Lee, to whose “ LIFE OF WILLIAM SHAKESPEARE ” (Macmillan) I would refer all students who desire to acquaint themselves with “ the net results of trustworthy research respecting Shakespeare’s life and writings ”. E. S.

SOURCES OF THE PLAY.

The Plot of the Play is a combination of two separate stories.

(1) The Story of the Caskets.

(2) The Story of the Pound of Flesh, or the Bond Story, with the addition of the incident of the exchange of rings.

Let us first enumerate the different versions given of the two great stories in the Play, and then we can more readily ascertain those to which Shakespeare most probably had access.

1. **The Story of the Caskets.** The moral illustrated is "the folly of judging by appearances."

(1) First appeared in the romance of "Barlaam and Josaphat," written in Greek by Joannes Damascenus about A.D. 800.

In this story there are four chests made to the order of the king; two of gold, fastened by locks of gold, but filled with dead men's bones. The other two were of common wood, overlaid with pitch, and tied with rough cords; but filled with precious stones, and jewels, and the richest ointments.

Object. *To teach the courtiers the folly of judging by appearances.*

(2) The story is also related as the first story on the tenth day in the "Decameron" of Boccaccio.

In this story there are only two shut coffers, one filled with earth and the other filled with precious stones, including the king's crown and sceptre.

Object. To show a courtier, who had complained that his merits and services had not been adequately rewarded, that *promotion was by fortune, not by merit.*

(3) In the fifth book of Gower's "Confessio Amantis."

In this story there are two coffers exactly alike, the one filled with straw and rubbish, and the other with gold and precious stones.

Object. Certain courtiers had complained to the king that they had not been rewarded in accordance with their merits. In making choice between the caskets the courtiers selected the one containing the straw and rubbish. The king then reproved them, showing that *promotion was more by fortune than by merit.*

SOURCES OF THE PLAY.

- (4) *The Gesta Romanorum*. This is a collection of tales written in Latin. It appears to have been compiled about the thirteenth century.

Anselmus, Emperor of Rome, has three vessels made—

1. Of gold, full of dead men's bones, with the superscription,
"Thei that chesithe me shulle fynde in me that thei seruyde."
2. Of silver, full of precious stones, with the superscription,
"Thei that chesithe me shulle fynde in me that nature and kynde desyrethe."
3. Of lead, full of precious stones, with the superscription,
"Thei that chesithe me shulle fynde in me that God hath disposed."

Object. To test the fitness of the daughter of the King of Naples to be the bride of the Emperor's son.

- (5) In the *Chronicle of Lanercost*, about A.D. 1346.

In this story loaves or pasties take the place of the caskets.

Object. Employed by the Emperor Frederick to test two blind beggars.

- (6) *The Cento Novello Antiche*, A.D. 1572.

In this story also loaves and pasties are substituted for caskets.

N.B.—The story of the pasties is also found in Gower.

2. The Story of the Pound of Flesh, or the Bond Story.

The story came originally from the East, and the following versions are known:—

- (1) Malone's translation of "a Persian Manuscript in the possession of Ensign Thomas Munro, of the first battalion of Sepoys, now at Tanjore." The scene is Syria, and the principal characters are a Mussulman and a Jew.

- (2) *The Autobiography of Lutfullah*.

The story occurs in an Egyptian version, and Cairo is the scene.

VERSIONS OF THE STORY TO WHICH SHAKESPEARE COULD HAVE HAD ACCESS are:—

- (1) *The Gesta Romanorum*, where we have

- (a) The Bond and the Pound of Flesh.
- (b) The Forfeiture.
- (c) The evasion of the penalty by the same artifice.

But there is no bondsman. The borrower himself undertakes the repayment of the money.

- (2) *Il Pecorone*, a collection of Italian stories, written or compiled by Ser Giovanni, A.D. 1378, and printed A.D. 1554.

Here we have—

- (a) The Bond with the Pound of Flesh as the penalty of forfeiture.
- (b) The same artifice for evading the penalty.
- (c) The lady, not the judge, solves the case.
- (d) The incident of the exchange of rings.
- (e) Belmont is the residence of the lady.

- (3) Silvayn's "Orator," translated by Anthony Munday, A.D. 1596.

The title of Declamation 95 is—"Of a Jew who would for his debt have a pound of the flesh of a Christian."

- (4) **The Ballad of Gernutus, the Jew of Venice** (the original of which is in the Pepysian Library, Magdalene College, Cambridge).

In the Ballad we have—

- (a) "Gernutus a Jew."
- (b) "A merchant of great fame."
- (c) "The merchant's ships are all at sea."
- (d) Gernutus says "we will have a merry jest," when arranging the bond.
- (e) Gernutus secures the services of a "Sergeant."
- (f) The Jew prepares "with whetted blade in hand" to cut the pound of flesh.

(5) **Earlier Plays.**

Of these may be mentioned

- (a) A play referred to by Stephen Gosson in "The Schoole of Abuse," written in 1579. In condemning the stage he excepts two plays. One of these is "The Jew and Ptolome, the first representing the greedinesse of worldly chusers, and bloody mindes of usurers."

From this description we may infer that in this play we have a plot combining the two main stories of the Merchant of Venice, for

"*Greedinesse of worldly chusers*" = the Casket Story.
 "*Bloody mindes of usurers*" = the Bond Story.

- (b) Marlowe's "Jew of Malta," about A.D. 1590.

Though Marlowe's* Jew Barabas is a "mere monster," whilst "Shylock in the midst of his savage purpose is a man," the love story of Lorenzo and Jessica has a counterpart in this play.

Barabas has a daughter Abigail, in love with a Christian, and becomes a Christian herself for his sake.

* All critics now acknowledge that Marlowe had considerable influence on Shakespeare during the period of the latter's earlier plays. Indeed the plays of Shakespeare by their style give indications of three periods.

First Period. Plays written whilst Shakespeare was under the influence of Marlowe; some, indeed, e.g. *Henry VI.*, in association with Marlowe.

Second Period. A transition period, when Shakespeare was not entirely clear from Marlowe's influence.

Third Period. When Shakespeare was entirely untrammelled.

The lines—"Dead Shepherd! now I find thy saw of might:

"Who ever loved, that loved not at first sight"

(A.Y.L.I., III. v. 81-82.) have reference to Marlowe, who is styled "the Dead Shepherd."—The second line is a quotation from Marlowe's "Hero and Leander," which was published in 1598.

SUMMARY.

1. The Combination of the Two Stories.

This had already been done in earlier plays, notably that of the "Jew" mentioned by Stephen Gosson in *The Schoole of Abuse*.

2. The Casket Story.

Most probably *The Gesta Romanorum* was Shakespeare's source.

Reason: Here, and here only, we have the inscriptions on the Caskets in almost the same words as in *The Merchant of Venice*.

3. The Bond Story.

For this Shakespeare was undoubtedly indebted to *Il Pecorone*.

Reasons.

(1) It is the lady who discovers the plan for evading the penalty, and who pronounces the decision.

(2) Here, and here only, we have the incident of the exchange of rings.

(3) *Belmont* is the residence of the lady.

4. The Whetting of the Knife.

For this Shakespeare is indebted to the Ballad of "Gernutus the Jew."

5. Shylock's arguments in the Trial Scene (iv. 1), may have been suggested by the 95th Declamation in "Silvayn's Orator." But to whatever sources Shakespeare may have gone for material the treatment is all his own.

"Be the merit of the fable whose it may, the characters, the language, the poetry and the sentiment are his, and his alone. To no other writer of the period could we be indebted for the charming combination of womanly grace, and dignity, and playfulness, which is found in Portia; for the exquisite picture of friendship between Bassanio and Antonio; for the profusion of poetic beauties scattered over the play; and for the masterly delineation of that perfect type of Judaism in olden times, the character of Shylock himself."

STANFORD.

DATE OF THE PLAY.

We have two means of arriving at a probable date when any particular day was written.

1. External Evidence.

(a) Date of entry in the Registers of the Stationers' Company.

(b) Is the Play included in the Folios or Quartos?

(c) Are there any allusions to the Play by contemporaneous writers?

2. Internal Evidence.

(a) Are there any allusions in the Play to contemporaneous events?

(b) An examination of the language and metre of the Play.

For the date of *The Merchant of Venice* we have the following evidence.

1. External.

(a) There is an entry in the Registers of the Stationers' Company of a Quarto Edition, known as the First Quarto, entered by Roberts (see page xiv.).

Date of Entry, 22nd July, 1598.

- (b) It was published by Roberts in Quarto in 1600. Another Quarto Edition was published by Thomas Hayes, also in 1600.
- (c) The Play is mentioned by Meres in his "Palladis Tamia" (1598), in which he gives a list of Shakespeare's plays published at that date.

2. Internal.

- (a) The great number of classical allusions and the frequent rhymes cause many critics to assign an early date.
- (b) The strong resemblances of the Play to the *Two Gentlemen of Verona* are pointed out as indications of *The Merchant of Venice* having been written about the same period. (Dowden places *Two Gentlemen of Verona* as dating 1592-3).

The chief resemblances are :

- (1) The fooling of Launcelot is very similar to that of Launce in the *Two Gentlemen*.
 - (2) Nerissa has a counterpart in Lucetta, the waiting maid of Julia.
 - (3) The dialogue between Portia and Nerissa (I. ii), has its counterpart in that between Julia and Lucetta (I. ii).
- (c) Some editors consider that "The Venesyon Comodey" (The Venetian comedy), mentioned by a theatrical manager, Henslowe, in his diary (25th of August, 1594), and referred to as a "new play," is identical with Shakespeare's *Merchant of Venice*, but Elizabethan dramatists often laid the scenes of their plays in Venice, so that there is not much force in this suggestion.
- (d) It has however been noted that the style in the *Merchant of Venice* marks a considerable advance upon that of the *Two Gentlemen*, and is more in accordance with* *Much Ado About Nothing* (1598), *As You Like It* (1599), *Twelfth Night* (1600-1601).
- (e) Again, if Shakespeare is at all indebted to "Silvayn's Orator" (see page x.), we may note that the English Version of this did not appear till 1596.
- (f) The Cambridge Editors adopt the view that it was first produced in 1594, and that a great part of the play was rewritten ere publication in 1600. They base their opinion mainly on the discrepancy in Act I. Sc. ii., where six suitors have been mentioned and discussed by Portia and Nerissa, whilst only four are mentioned as taking their departure.

Summary.

- (1) The play was certainly produced before 1598 (see Meres "Palladis Tamia.")
- (2) It could not have been earlier than 1594.

If the "Venesyon Comodey" be Shakespeare's *Merchant of Venice*, then 1594 would be the date.

But it is more probable that the actual date lies between these limits, and that 1596 may be taken as the most probable date.

* The dates given above are those assigned by Dowden.

EDITIONS OF THE PLAY.

1600. The First Quarto published by Roberts, 1600, but entered on the Register of the Stationers' Company on July 22nd, 1598.

"xxijth July, 1598. James Robertes. Entred for his copie vnder the handes of bothe the Wardens, a booke of the *Marchaunt of Venyce* or otherwise called the *Jew of Venyce*. PROVIDED that yt bee not prynted by the said James Robertes or any other whatsoever without lycence first had from the Right honorable the lord Chamberlien. . . vjd."

It was issued with the following title:—

"The excellent History of the Merchant of Venice, With the extreme cruelty of *Shylocke* the Iew towards the saide Marchant, in cutting a iust pound of his flesh. And the obtayning of *Portia*, by the choyse of three Caskets. Written by W. SHAKESPEARE. Printed by J. Robertes. 1600."

1600. The Second Quarto published by Hayes, 1600, and entered in the Registry on Oct. 28, 1600.

"28 Octobris, 1600. Thomas haies. Entred for his copie under the handes of the Wardens, and by Consent of master Robertes. A booke called the *booke of the merchant of Venyce*. . . vjd."

The title page of this Quarto is as follows:—

"The most excellent historie of the MERCHANT OF VENICE. With the extreame crueltie of *Shylocke* the Iewe towards the said Merchant, in cutting a iust pound of his flesh: and the obtayning of *Portia* by the choyse of three chests. As it hath benee diuers times acted by the Lord Chamberlaine his seruants. Written by William Shakespeare. AT LONDON. Printed by I.R., for Thomas Hayes, and are to be sold in Paules Church-yard, at the signe of the Greene Dragon. 1600."

1623. The First Folio, a general edition of Shakespeare's plays.

1662. The Second Folio.

1667. The Third Quarto.

1662. The Fourth Quarto.

1664. The Fifth Folio.

1685. The Fourth Folio (the last).

It is well known that Shakespeare's plays were pirated. The first quarto of *Hamlet* may be mentioned as an instance.

It has been suggested that the restraint on the publication by Roberts can be explained on the following supposition, viz., that Roberts obtained the words of the play in some unauthorised manner, but though he managed to get his Quarto entered on the Register, he was restrained for two years from publishing the play.

THE UNITIES.

The Unities are three in number, viz. Time, Place, and Action.

Time. The time taken in the representation of the play must coincide with that of the action of the play.

Place. No scene of the play must be so located that the *dramatis personæ* shall be unable to visit it in the time allotted for the performance of the play.

Action. All characters must contribute to the action of the play, i.e. no unnecessary characters should be introduced.
All scenes must contribute to the action of the play, i.e. no unnecessary scenes should be introduced.
In the Merchant of Venice the Unity of Action is the only one which is observed.

The Tempest and The Comedy of Errors are examples of Shakespeare's plays in which all the Unities are observed.

ANACHRONISMS.

An Anachronism — an error in dating. So when a writer assigns an event to a period to which it cannot belong he is said to commit an *anachronism*.

It is difficult to point out anachronisms in The Merchant of Venice with any certainty, for we have nothing to guide us in assigning an exact period to the incidents of the play.

It is possible that the following may be anachronisms:

1. The Prince of Morocco cannot well have had such an education as his language suggests. It is very improbable that an African prince should have been so well versed in Greek and Roman mythology as to enable him to make such allusions to it as those found in Act II. Scenes i. and vii.
2. The extent of Antonio's trading ventures. His trade extended as far as Mexico and India. This seems to be inconsistent with the period of the play. In Elizabeth's reign the Spaniards endeavoured to keep trade with America entirely to themselves.
3. Portia's coach. "*When I am in my coach, which stays for us at the park gate*" (III. iv. 80). Some editors regard this as an anachronism, pointing out that coaches did not come in use till the end of the sixteenth century.

DURATION OF THE ACTION OF THE PLAY.

Day 1.—Act I. Interval estimated at a week.

Day 2.—Act II., i.—vii. Interval of one day.

Day 3.—Act II., viii.—ix. Interval bringing the time to rather more than a fortnight from the date of the bond becoming due.
"*Fee me an officer; bespeak him a fortnight before*" (III. i. 124).

Day 4.—Act III., i. Interval more than a fortnight as above.

Day 5.—Act III., ii.—iv.

Day 6.—Act III., v. Act iv

Day 7-8.—Act V.

(Daniel).

ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of committing to memory the opinions of others.

1. In judging the character of any of the *dramatis personæ* take into account all that is said of him in the play by others. Weigh carefully what is said of the persons in the play, both by their enemies and by their friends.
2. In estimating a person's character by what he himself says, note attentively the circumstances under which his speeches are made. Bassanio, after he has arrived at Belmont, is not the man he was in the opening scenes. Draw your own conclusions from the power of circumstances to alter behaviour.
3. Do not interpret character by single incidents. Many details must be collected and looked upon in the light of the general view.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest of his characterisation by contrast or by duplication. Lorenzo and Jessica in many things contrast to Bassanio and Portia, and also in a lesser degree to Gratiano and Nerissa. Many minor characters may be grouped together and compared.
5. Watch the development of character as time progresses. Note the effect of love on Bassanio's character. Try to gain an insight into the inward mechanism of the characters.
6. Finally, read over very carefully, and act upon these cautions and hints given by Coleridge. "If you take only what the friends of the character say, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character, and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by *all the speeches receiving light from it, and attesting its reality by reflecting it.*"

"It is in what I called Portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret: it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE.

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—ROBERTSON.

CHARACTERS OF THE PLAY.

Shakespeare's Intention.

It appears that the poet, in delineating the character and conduct of Shylock, as well as of his Christian opponents, has, with his large wisdom, preached a homily upon injustice to each sect and denomination of religionists, with a force and perspicuity of argument, as well as knowledge of human nature in its melancholy prejudices, that, to me, as I reflect upon his impartiality, his honest dispensation of justice, as displayed in this drama, place him centuries in advance of his age, and the production itself among the greatest efforts of human genius. If any reader has a doubt of the poet's sense of justice towards that most ill-used tribe, let him read the works of other writers of the period where the character of the Jew has been introduced. It is true, Shylock has been punished for his motive of revenge—and justly; for it was an atrocious refinement of the passion, claimed and substantiated upon the worst of all unjust grounds—the right of legal justice; . . . it is also true that the injured party, in the first instance the Christian—is brought off triumphantly; but in that age, or, indeed, in any age, the multitude could never have sympathised in a rigid fulfilment of such a compact, or of any compact that should sacrifice the one party for the benefit of the other.

"But, after all, who does not sympathise with Shylock? Who, with the most ordinary notions of right and wrong, derives any gratification from the merchant Antonio's being brought off by a quirk of the law, and that law an unjust one, which decreed the demolition of the Jew's whole wealth and estate? Shakespeare has made out a strong case for Shylock—startling, indeed, it must have been to the commonalty of his time. Shylock says the finest things in the play, and he has the advantage in the argument throughout. If the motive of revenge be justifiable (and his own moral code, 'An eye for an eye, and a tooth for a tooth,' bear him out), he has all the odds against his adversaries."—C. COWDEN CLARKE.

"The Christian who looks frankly and faithfully at this work will not find matter for exultation or for ridicule, but only for shame and sadness. Shylock has been made the hard, savage, relentless creature we see him, by long and cruel oppression. He inherited a nature embittered by centuries of insult and outrage, and his own wretched experience had only aggravated its bitterness. 'Sufferance' has been, and was, the badge of all his tribe: it was his badge. As fetters corrode the flesh, so persecution corrodes the heart. Shakespeare, truly detesting this dreadful being, yet bethinks him, we say, how he became so. He was once a man—at least his breed was once human—and Shakespeare . . . recognized in the Jew splendid capacities and powers, however, so far as he knew the race, misapplied and debased—was . . . fascinated by a character of such singular force and ineradicable nationality,"—PROF. A. G. HALLS.

SHYLOCK.

In a certain sense Shylock is the chief character in the play, as its title suggests. The tragedy of his downfall affects us so strongly as to almost put us out of humour with the brilliant Portia and the successful Venetian nobles in our pity for the ill used Jew. In his character the two features that impress one most are (a) *passion for money*, and (b) *passion for revenge*.

(a) His passion for money.

His very moral standard has become a financial standard. Antonio is to him a "good man" inasmuch as he is "sufficient," i.e. solvent; he hates Antonio, partly, indeed, because "he is a Christian."

"But more, for that in low simplicity

He lends out money gratis and brings down

The rate of usance here with us in Venice" (I. iii. 44-46).

If we are to trust Salanio's account, the Jew's greed had destroyed in him even all affection for his daughter, since his solicitude at his daughter's loss was as nothing compared with his rage at the loss of his money.

"My daughter!—O my ducats!—O my daughter!

Fled with a Christian!—O my Christian ducats" (II. viii. 15-16).

And, indeed, this view is borne out by Shylock's own words (Act III. Sc. i.), the most unnatural that could come from a father's lips. "*I would my daughter were dead at my foot, and the jewels in her ear! Would she were hearsed at my foot, and the ducats in her coffin!*" And, later in the same scene, where his "friend" Tubal tortures him with alternate joy and pain, as he tells him of Antonio's losses and his daughter's extravagances, it is difficult to see whether Shylock's vengeance or his greed have the upper hand. All the violent expressions of grief, that another man would pour out on the occasion of a daughter's dishonour, Shylock utters, quite genuinely, in rage at his lost ducats. "*Thou stickest a dagger in me; I shall never see my gold again; fourscore ducats at a sitting! Fourscore ducats!*"

(b) His passion for revenge.

Perhaps even stronger than his love of money is his hatred of Antonio, as a type of the Christians who had persecuted his "tribe" so cruelly. And here one cannot help feeling a natural sympathy with the Jew—a sympathy which Shakespeare evidently felt himself, and presumably intended his audience to share, inasmuch as he puts into Shylock's mouth that exquisitely pathetic appeal: "*Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? if we are like you in all things, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be, by Christian example?—Why, revenge.*"

How strange these words of human feeling must have sounded to the intolerant commons of Shakespeare's day, yet how natural they sound to us at this distance of time! For one must not forget, in one's estimate of Shylock's character, the almost incredible oppression under which the Jew lived in the Middle Ages, not merely in Venice, but in every European town. If he was avaricious, and unclean, and abject, we must remember the cruel enactments which had confined him to the unsavoury and disreputable callings he was obliged to follow in order to live at all.

Indeed, one may almost say that, monstrous as this passion has become in Shylock, its very intensity ennobles him and invests him with a greater dramatic interest. There is, however, something almost fiendish in the way in which he hugs and gloats over this hatred for the Christian, as (I. iii. 46 seq.)

*"If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation
If I forgive him! Cursed be my tribe,
If I forgive him!"*

When he accepts their invitation he still asserts that he will only *"go in hate, to feed upon the prodigal Christian."*

When he hears that Antonio's ventures have miscarried, he cries out exultantly: *"I thank God! I thank God! Is't true? Is't true?"*

Directly he has Antonio under arrest (III. iii.), he cries savagely:—

Shy.: *"Gaoler, look to him; tell me not of mercy;
This is the fool that lent out money gratis;
Gaoler, look to him."*

Ant.: *"Hear me yet, good Shylock."*

Shy.: *"I'll have my bond: speak not against my bond.
I have sworn on oath that I will have my bond.
Thou call'st me dog before thou had'st a cause;
But, since I am a dog, beware my fangs;
The Duke shall grant me justice."*

Ant.: *"I pray thee, hear me speak."*

Shy.: *"I'll have my bond; I will not hear thee speak,
I'll have my bond; and therefore, speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking; I will have my bond."* [Exit.

And during the famous Trial Scene (Act IV. Sc. i.) his pertinacity is remarkable, the more so since Bassanio is ready to offer him *"twice the sum,"* and *"if that will not suffice, to pay it ten times o'er."* One can say, at any rate, that a higher, though perhaps a more inhuman passion is at work, which prevents Shylock pleading with those terms and keeps him true to his purpose of revenge. He is even content to forfeit his chance of obtaining mercy in another world, if he can only satiate his passion for vengeance.

CHARACTERS OF THE PLAY.

"My deeds upon my head? I crave the law,
The penalty and forfeit of my bond" (IV. i. 205-6).

Nothing, however, can excuse his outrageous eagerness and blood-thirstiness, when Portia pronounces sentence.

Portia: "Therefore lay bare your bosom."

Shy.: "Ay! his breast!

So says the bond—doth it not, noble judge?
'Nearest his heart,' those are the very words."

Por.: "It is so. Are there balances here to weigh
The flesh?"

Shy.: "I have them ready."

Por.: "Hence by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death."

Shy.: "Is it so nominated in the bond?"

Por.: "It is not so expressed, but what of that!

'Twere good you do so much for charity."

Shy.: "I cannot find it; 'tis not in the bond."

This actual presentment brings home to us the inhumanity of the bond, as a thing impossible. So long as it is merely in the bond, signed, be it remembered "*in merry sport*," we could tolerate it, but when we see the Jew, armed with the knife and the scales, the horror of the thing seems too enormous. Had Shylock been content to press his legal point and then disgrace the wealthy Antonio by publicly pardoning him, our sympathies would have been largely with Shylock. Henceforth, however, we feel that he is outside the pale of humanity. As he would have shewn no mercy, we feel the more inclined to shew him none. In fact, this scene reconciles us to the legal quibble on which his goods are confiscated, and he is driven, ruined, from the Court. We feel that the relentless way in which he is dealt with in the end is only the Nemesis, which overtakes him for the insolent inhumanity, he has himself displayed.

His cunning hypocrisy.

The general ill-treatment of the Jew by the Christian in mediæval times had its natural effect upon the characters of both. While the triumphant Christians developed a most un-Christlike bigotry and intolerance (vide this bad trait in even the exemplary Antonio), in the Jew was bred a low and malicious cunning, which, under the guise of a "patient tolerance," concealed a most vindictive loathing and contempt of their persecutors.

Notice (a) how, after Shylock's violent outburst (Act I. Sc. iii.),

"How like a foaming publican he looks:
I hate him, for he is a Christian!"

which is all spoken *aside*, he turns with an attitude of servility and deference to Antonio.

[To Antonio]

"Rest you fair, good seignior,
Your worship was the last man in our mouths."

And (b) after Antonio's powerless speech (Act I. Sc. iii. 124 seq)

"I am as like to call thee so again,
To spit on thee again, to spurn thee too!"

The Jew still maintains his cringing attitude

"Why, look you, how you storm!

I would be friends with you, and have your love,"

whereas all the while he is plotting how he may

"feed fat his ancient grudge."

And (c) later in the same scene, when Bassanio shrinks from allowing his friend to sign so infamous a bond, as he likes not *"fair terms and a villain's mind,"* Shylock unctuously says:—

*"O Father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others. Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of his forfeiture?
A pound of man's flesh, taken from a man,
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:
If he will take it, so: if not, adieu;
And, for my love, I pray you wrong me not,"*

(I. iii. 155-164).

thus implying again that it is merely a "merry bond," not to be taken seriously. It is noticeable also how totally he throws off this disguise of servility, once he feels he has the upper hand, how arrogant he, in turn, becomes directly he feels secure in his legal position. Notice the arrogance of his tone and language with reference to Antonio in the opening of the trial scene: he cannot abide Antonio, much as one man cannot abide a "gaping pig," another "the harmless necessary cat," another "a woollen bagpipe:" he will not "have a serpent sting him twice." His tone is self-righteous. "What judgment shall I fear, doing no wrong?" and he even patronises the young doctor, as a "well-deserving pillar of the law. "How much more elder art thou than thy looks!"

His suspicious nature.

Closely allied to his cunning is his distrust of others, even of his own daughter.

- (i.) In his own house (Act II. Sc. v.) he rounds upon Launcelot, half suspecting that he is in league with Jessica.
- (ii.) He voices his suspicions about his invitation to supper with the Christian. (*"But wherefore should I go? I am not bid for love."*)
- (iii.) He will have the casements, "his house's ears" stopped, while he is away.
- (iv.) as he goes out he almost overhears Launcelot's
*"There will come a Christian by,
Will be worth a Jewess' eye,"*

and questions

Shy.: *"What says that fool of Hagar's offspring, he?"*

Finally:

- (v.) He reminds Jessica that he is not off the premises for good (*"Perhaps I will return immediately"*), as if he were in the habit of spying upon her behaviour and never trusting her.

We may allow that circumstances had done much to create this trait in him, but it is none the less unpleasant, and gives one a sorry picture of domestic life in the Jew's household.

His meanness.

His household must have been intolerable, as it forces his servant Launcelot to seek a change of masters.

"To leave a rich Jew's service, to become

The follower of so poor a gentleman,"

as his new master Bassanio allows. Launcelot, if we are to trust his own account of the matter, is "furnished in his service": "you may tell every finger he has with his ribs." It is amusing to compare Shylock's own account. Shylock reminds him that he will not be able to "gormandize as thou hast done with me"—"and sleep and snore and rend apparel out"; and, in parting from him,

he remarks: *"The patch is kind enough—but a huge feeder
Snail-slow in profit, and he sleeps by day
More than the wild cat: drones live not with me,
Therefore I part with him; and part with him
To one that I would have him help to waste
His borrowed purse (II. v. 46-50)."*

His patriotism.

Yet with all those unattractive characteristics, we cannot say but that there are elements of grandeur about this Jew.

(a) He always speaks with a ring of true patriotic fervour about his "sacred nation." He has the true Jewish exclusiveness (*"I will buy with you, sell with you, talk with you, walk with you, and so following: but I will not eat with you, drink with you, nor pray with you"* [I. iii. 36-39].)

(b) All his learning is from the Old Testament, as when he cites the history of Jacob in support of his usury (I. iii. 72 seq.).

(c) His hatred of the Christian seems a racial, rather than a personal, hatred, inasmuch as he hardly ever alludes to his own losses without a contemptuous bitter sneer at the prodigal Christian; "the Christian fools of Hagar's offspring," "Christian country," "Christian intercession." It is always "our nation," "our holy Sabbath," "our synagogue," "our holy Abraham": the wrongs of the individual seem merged in the wrongs of the race.

His human feeling.

Shylock has been represented as a perfectly unnatural monster, with no passions save those of hate and avarice, and, indeed, there is some colour for such a view. Yet there is one passage where even he seems to exhibit a trace of *affection and sentiment*:—when the "good" Tubal has been torturing him with an account of Jessica's extravagances in Genoa; among other things that she has exchanged his ring for a monkey, he cries,

*"Out upon her; Thou torturest me, Tubal: it
Was my turquoise: I had it of Leah when,
I was a bachelor: I would not have given it for
A wilderness of monkeys."*

Nevertheless, it must be confessed that, as far as the play goes, we do not hear much of this side of his nature.

Shylock's character as a whole.

In conclusion, one must be on one's guard against (1) following the tendency of modern writers and "whitewashing" Shylock too much, on the one hand: and (2) against regarding him as an entirely unredeemed monster on the other. Few people, also, who have seen the play acted come away without a feeling of pity for him, but it must be remembered that such pity is due rather to his brutal treatment at the hands of Antonio and the Christians than to any redeeming virtues in the Jew himself. He is not, like Lear, a man "more sinned against than sinning"; yet no one can quite acquiesce in the terrible punishment meted out to him so gleefully by his Christian persecutors. Much has been made, by a sympathetic actor, of his final words—"I am—content"—when his doom is pronounced; and it is hard not to be moved at the spectacle of the pertinacious old man, brow-beaten and exposed to the gibes of the court at last: but those who speak of the "dignity" of these words are surely forgetting the most undignified bargaining which have led up to them! No! Shylock is true to his nature to the end: he falls fighting—and bargaining.

Literary Notice.

"In Shylock, while we behold the manners and the associations of the Hebrew mingling with everything he says and does, and touched with a verisimilitude and precision which excite our astonishment, we, at the same time, perceive that, influenced by the prepossessions above-mentioned, the poet has clothed him with passions which would not derogate from a personification of the evil principle itself. He is, in fact, in all the lighter parts of his character, a general exemplar of Judaism, but demonized, individualized, and rendered awfully striking and horribly appalling by the attribution of such unrelenting malice, as we will hope, for the honour of our species, was never yet accumulated, with such intensity, in any human breast.

"So vigorous, however, so masterly is the delineation of this Satanic character, and so exactly did it, until of late years, chime in with the bigotry of the Christian world, that no one of Shakespeare's plays has experienced greater popularity. Fortunately the time has now arrived when the Jew and the Christian can meet with all the feelings of humanity about them; a state of society which, more than any other, is calculated to effect that conversion for which every disciple of our blessed religion will assuredly pray."—NATHAN DRAKE.

THE CONTRAST BETWEEN SHYLOCK AND PORTIA.

Mrs. JAMESON says:—

... "These two splendid figures are worthy of each other, worthy of being placed together within the same rich framework of enchanting poetry, and glorious and graceful forms. She hangs beside the terrible, inexorable Jew, the brilliant lights of her character set off by the shadowy power of his, like a magnificent beauty-breathing Titian by the side of a gorgeous Rembrandt."

PORTIA

is, perhaps, the most perfectly developed feminine character depicted by Shakespeare. Though not a wit less womanly, she is stronger and more full of character than Ophelia: she is more restrained and less passionate than Juliet. We are particularly struck with (a) *her humour* and (b) *her intellect*; it is, at any rate, those qualities of mind that are brought into prominence at once.

(a) Her sprightly humour.

(i.) In Act I. Sc. ii., where she converses with Nerissa, this keynote of her nature is struck, which is to be kept prominent throughout the play. The "fair Portia," this rich heiress, has, we feel, a pretty wit, and a tongue that, in a less womanly character, might be a little too sharp. The humorous touches with which she hits off her various suitors, as they are "overnamed" to her, display not merely a genuine wit, but a shrewd intellect. The criticisms are not merely the ordinary light-hearted sallies of a much-admired beauty; she can speak seriously when she chooses, as is shewn by the natural way in which she estimates Bassanio—"I remember him well: and I remember him worthy of thy praise"). In her decision to abide by her father's will, in the choosing of the suitors, Portia again exhibits not only obedience and honesty of purpose, but that particular acumen which distinguishes her throughout; she seems to feel that there is wisdom in this "trial by casket," albeit she hardly is of a nature to need a warning not to trust to appearances.

(ii.) So, again, at the actual choice of the suitors, Morocco and Arragon, Portia displays the same sharp humour and graceful sense of manner. She has seen through all these wooers for herself, yet there is nothing in her manner to offend them. It is only when Morocco has made his exit and paid his adieux, that she turns to Nerissa, and sums him up:—

Portia: "A gentle riddance. Draw the curtains, go.

Let all of his complexion choose me so" (II. vii. fin.)

In the case of Arragon, who is inclined to quarrel with the decision of the casket, and whose haughty manner has been too offensive to go without comment, she feels it necessary to read him a lesson.

Arragon: . . . "Who chooseth me shall have as much as he deserves.
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?"

Portia: "To offend, and judge, are distinct offices
And of opposed natures."

And, as he with his train, makes his exit:—

"Thus hath the candle singed the moth.
O! these deliberate fools, when they do choose
They have the wisdom by their wit to lose."

- (iii.) The whole idea of appearing in the garb of a Doctor of Law is due to this half-humorous, half-serious spirit of initiation which Portia possesses. Prompt and energetic to accomplish what she feels to be her duty, she treats it lightly in the manner of a merry trick that she is playing for her own amusement, cf. (III. iv. 62 seq.).—

*"I'll hold thee any wager,"
 "When we are both accoutred like young men,
 I'll prove the prettier fellow of the two,
 And wear my dagger with the braver grace;
 And speak between the change of man and boy
 With a reed voice; and turn two mincing steps
 Into a manly stride, and speak of frays
 Like a fine bragging youth, and tell quaint lies,
 How honourable ladies sought my love,
 Which I denying, they fell sick and died;
 I could not do without; then I'll repent,
 And wish, for all that, that I had not kill'd them;
 And twenty of these fairy lies I'll tell,
 That men shall swear I have discontinued school
 Above a twelvemonth; I have within my mind
 A thousand raw tricks of these bragging Jacks
 Which I will practise."*

Then, as is her wont, she turns to the practical matter in hand and goes on:—

*"But come, I'll tell thee all my whole device
 When I am in my coach, which stays for us
 At the park gate; and therefore haste away,
 For we must measure twenty miles to-day."*

- (iv.) In the famous Trial Scene, one cannot but notice Portia's evident appreciation of the truly dramatic Nemesis which falls on the Jew's head. Her mind is such that, though she has given Shylock every loophole of escape she can, in advising mercy, now that he clamours so insistently for justice, she must almost enjoy the turning of the tables. Her words show us this:—

Portia: *"Soft!*

*The Jew shall have all justice: soft! no haste!
 He shall have nothing but the penalty"* (IV. i. 819-821).

- (v.) As another instance of Portia's readiness of wit, may be quoted her words, meaning more than they appear to mean, to Bassanio, on his protesting that he would sacrifice his "life, his wife, and all the world, to save his friend."

Portia: *"Your wife would give you little thanks for that,
 If she were by, to hear you make the offer."*

- (vi.) Finally, this same love of the comic and incongruous is what gives rise to the "Ring Episode" with which the play finishes. It is needless to go through the countless instances of Shakespeare's felicitous use of "dramatic irony" in this last scene: or of Portia's quick repartee and play of words, as when she answers Bassanio.

Bassanio: "*Portia, forgive me this enforced wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself.*"

Portia: "*Mark you but that!
On both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there's an end of credit*" (V. i. 234-239).

With all her quickness of wit it is noticeable that there are no caustic remarks addressed by her to anybody; she is a mimic, as has been shown, with a satiric touch in description, but to her interlocutor she never fails in courtesy.

(b) Her intellectual ability.

In the majority of women such mental power as Portia possesses would have led to a sort of self-assertion or pedantry which would justly be characterized as unfeminine. The very idea of going to Venice to plead for her lover's friend betokens more than a woman's self-reliance, and the nerve and ability which she displays make it difficult for us to realize that this can be the "fair Portia" of the "gentle spirit" (III. ii. 164). She herself wears all her learning lightly, and charmingly talks of herself as an "unlesson'd girl" (III. ii. 160), while the whole speech of self-surrender to Bassanio—himself far her inferior in mental gifts—breathes a maidenly tenderness and modesty which is all too rare in women of more than average attainments.

Her magnificence and generosity.

(i.) While Antonio is the type of the generous open-handed merchant, to whom money is yet a matter of great importance, Portia represents that class of high-bred aristocracy, which has never needed to think about money. Hence there is a large grandeur about her manner where money is concerned.

Portia: "*What sum owes he the Jew?*"

Bassanio: "*For me, three thousand ducats.*"

Portia: "What, no more?"

*Pay him six thousand, and deface the bond;
Double six thousand and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.*

*... You shall have gold
To pay the petty debt twenty times over*" (III. ii. 293 seq.).

Here speaks the grand lady, who is used to having so much money at her command that she has no need to trouble herself about it, in comparison with the more important concerns of life—such as friendship, for example.

Likewise, the almost regal courtesy with which she treats the Dukes of Morocco and Arragon, during the casket scene, is a thing that could not have been studied; such habit of command could only have been transmitted by generations of Venetian

nobles. She seems one of those highly-favoured mortals who have been blessed in all their circumstances, in their wealth, their parentage, their position, and their temperament, to such an extent that they seem to exist merely to diffuse light and happiness around them.

Her maidenly modesty.

As has been hinted, already, Portia's great ability is carried off by an equally great modesty. She is quite devoid of all self-consciousness and affectation, as witnessed by the freedom of her conversation with her companion Nerissa (Act I. Sc. 2). She accomplishes the difficult task of revealing to Bassanio her affection for him, without seeming to do so, by counselling him to stay a while before he chooses the casket.

*"There's something tells me, but it is not love,
I would not lose you: and you know yourself
Hate counsels not in such a quality.
But, lest you should not understand me well,—
And yet a maiden hath no tongue, but thought,—
I would detain you here some month or two,
Before you venture for me."*

(III. ii. 4-10.)

and, on his choosing aright, she delivers that exquisite speech (III ii 149 seq.), beginning

*"You see me, Lord Bassanio, where I stand,
Such as I am"*

Her seriousness, beneath her humour.

The superficially humorous person, such as Gratiano in this play, cannot attune himself to seriousness even when the circumstances call for it. It is one of the distinguishing marks of genuine humour that it sees when humour is out of place. In this connection it is noticeable how suddenly Portia can turn from gay to grave, when magnetic action is required. She breaks off from her own happiness in her love for Bassanio, and on hearing that his friend is in trouble, she is for immediate action,

("O love, dispatch all business and be gone!")

Her earnestness, when earnestness is needed, is well shewn in the trial scene by her incomparable appeal to Shylock to shew mercy (IV. i. 184.)

"The quality of mercy is not strained."

Her marvellous combination of the serious and the gay is nowhere better shown than in the manner in which she turns from the solemn conduct of this case of life and death, to entangle Bassanio by demanding of him the ring she herself gave him. Indeed, this ability to do important things with ease and grace is the crowning proof of Portia's strength. Likewise, in the ring episode itself, after some most exquisite fooling, it is Portia who sees when the practical joke has gone far enough, and unravels the mystery (V. i. 248 seq.).

Portia's character as a whole

may be summed up as *the most felicitous blending of grace and gay*. She has qualities of intellect and strength, which, without her

peculiar feminine grace and ease to temper and sweeten them, might have lent some colour to Hazlitt's assertion that she is "pedantic." But there is in this great Lady of Belmont that indefinable charm of manner which is often found with those whose circumstances have always been happy. Note throughout the play the excellent contrast with the dark, unfortunate, mischief-working Shylock, that is provided by the brightness and beneficence of Portia.

Literary Notices.

"Portia's nature is health: its utterance joy. Radiant happiness is her element. She is descended from happiness; she has grown up in happiness; she is surrounded with all the means and conditions of happiness, and she distributes happiness with both hands. She is noble to the heart's core. She is no swan born in the duck-yard, but is in complete harmony with her surroundings and with herself. . . . She is healthy, though she is delicate; she is gay, although she is mentally a head taller than any of those around her; and she is young, although she is wise. She is of a fresher stock than the nervous women of to-day. She is borne aloft by an unflinching serenity of nature, which has never suffered any rude disturbance. It manifests itself in her gaiety under circumstances of painful uncertainty, in her self-control in overwhelming joy, and in her promptitude of action in an unforeseen and threatening conjuncture. She has inexhaustible resources in her soul, a profusion of ideas and inspirations, as great a superabundance of wit as of wealth. In contradistinction to her lover, she never makes a display of what is not her own to command. Hence her equilibrium and queenly repose."—GEORGE BRANDES.

"If Portia had been created as a mere instrument to bring about a dramatic catastrophe,—if she had merely detected the flaw in Antonio's bond, and used it as a means to baffle the law, she might have been pronounced a clever woman. But what Portia *does* is forgotten in what she *is*. The rare and harmonious blending of energy, reflection and feeling in her fine character make the epithet 'clever' sound like a discord as applied to her; and place her infinitely beyond the slight praise of Richardson and Schlegel, neither of whom appear to have comprehended her. . . . She is full of penetrative wisdom, and genuine tenderness, and lively wit; but as she has never known want or grief, fear or disappointment, her wisdom is without a touch of the sombre or the sad; her affections are all mixed up with faith and hope and joy, and her wit has not a particle of malevolence or causticity."—MRS. JAMISON.

Nerissa.

though described as "Waiting-maid to Portia," must be regarded as more in the nature of *Portia's girl companion*. (a) The freedom with which the great Lady of Belmont discusses the various suitors for her hand (in Act I. Sc. ii) shews this much: (b) her position is also shown by the fact that Gratiano—the boon companion of Antonio and all the "society" of Venice—is not represented as, in any way, descending himself by marrying her.

Her cleverness.

In her sphere, she seems as shrewd as Portia, and can well sustain the conversation with her: likewise when Portia determines upon her plan of masquerading as a lawyer, her maid, equal to the occasion, sustains quite cleverly the part of the lawyer's clerk, playing up so her even to the finish of the ring episode.

ANTONIO,

the merchant prince, of such generosity as we might expect a Venetian merchant of the period to be, is naturally one of the leading characters of the play, since it is his rash bond which gives rise to all the momentous issues of which the succeeding scenes are composed.

His melancholy.

The keynote of the play and of Antonio's character is contained (a) in his opening words (in Act I. Sc. i.)

"In sooth I know not why I am so sad,"
and again (b) (I. i. 77-80.)

"I hold the world but as the world, Gratiano,
A stage where every man must play a part,
And mine a sad one."

This, too, from the wealthy Antonio, the wealthy and admired friend of all this brilliant Venetian society! Possibly, this melancholic temperament is adopted by him as a mere pose. Or, these words may have been introduced by Shakespeare to strike *the keynote of the play*, and Antonio's "sadness" may be intended as a premonition of the disaster which is about to befall him. However, that there is a note of sadness and a deficiency of that combativeness and self-assertion that one looks to see in a man, is evident from his tone throughout the play. When his ventures miscarry, fearful of interrupting his friend Bassanio's prospects at Belmont, he has not the energy to inform him at once. And when the trial comes on he is ready to give in at once.

Ant.: "I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me;
You cannot better be employ'd, Bassanio,
Than to live still, and write mine epitaph."

(IV. i. 113-117.)

And in the process of the case, while friends and counsel are doing their utmost for him, there is little show of fight in Antonio, all he can say is,

"Most heartily I do beseech the court
To give the judgment."

This melancholy, faint-heartedness, carelessness of life, call it what one will, certainly makes Antonio a pale and somewhat uninteresting figure to us. It may be that, as has been suggested, we may trace in it an allusion to Shakespeare's own period of melancholy, when everything displeased: or again, it may be compared with the speculation and philosophising melancholy of Jacques in "*As You Like It*," or to that of the Duke in "*Twelfth Night*"; or more remotely to the reflective melancholy of Hamlet.

CHARACTERS OF THE PLAY.

His popularity.

It is to be noted that all—with the exception, naturally, of Shylock—speak most highly of this merchant. Gratiano calls him, "*The royal merchant, good Antonio*" (Act III. ii. 235).

To Bassanio he is a "dear friend."

"The kindest man,
The best condition'd and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy."

(III. ii. 287-292.)

It is natural that Bassanio should speak thus, being so indebted to him, but Bassanio is not alone in his admiration. It is shared by Salanio (III. i. 12), the Duke (IV. i. 7), the gaoler (III. 3); while the leading citizens of Venice intercede for him:—

"Twenty merchants,
The duke himself, and the magnificoes
Of greatest port, have all persuaded with him."

(III. ii. 275-277.)

His friendship for Bassanio.

Antonio, besides being a general favourite with the "magnificoes" of Venice, entertains a truly noble affection for Bassanio. Not only (a) does he assure his spendthrift friend "*my purse, my person, my extremes means, lie all unlocked to your occasions,*" but (b) he goes to such lengths of self-sacrifice as to risk his life to assist him in endeavouring to marry the heiress at Belmont. With the utmost self-renunciation he is quite ready to die, promising only that Bassanio shall grieve not for him:

"Commend me to your honourable wife;
Tell her the process of Antonio's end;
Say how I loved you; speak me fair in death,
And, when the tale is told, bid her be judge,
Whether Bassanio had not once a love."—(IV. i. 272 seq.)

Such a love as this between man and man makes one come to the conclusion that there must have been some sterling worth even in the fortune-hunting Bassanio to evoke such an affection.

His Wealth, and yet His Carelessness for Money.

From the account of his "*argosies with portly sail,*" and his "*ventures syndaried abroad,*" we gather that Antonio is a man of considerable substance. However (a) (in Act I. Sc. i.) where Salanio tells him of his melancholy, and attributes it to anxiety for his "*merchandise,*" Antonio can answer, with a self-satisfied and easy indifference:—

And: "Believe me, no; I thank my fortune for it,
My ventures are not in one bottom trusted;
Nor to one place; nor is my whole estate
Upon the fortune of this present year;
Therefore my merchandise makes me not sad."

And again (b) (Act I. Sc. i. *sub. fin.*) when Bassanio would save him from entering into so dangerous a bond with the Jew, Antonio says, with a dangerous "cocksureness,"

Ant.: "*Come on; in this there can be no dismay;
My ships come home a month before the day.*"

His Bigotry and Intolerance.

It is just because Antonio bears so excellent a reputation with everybody else that we can the less forgive him his insufferable behaviour towards the outcast Jew. It is difficult for us, at this distance of time, to imagine a period when religious intolerance could go to such lengths.

Shylock's protest—

"*Shall I . . . say this:
'Fair sir, you spelt on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog: and for these courtesies
I'll lend you thus much monies?'*"

And Antonio's outrageous answer:—

Ant.: "*I am as like to call thee so again
To spit on thee again, to spurn thee too,*"
destroys in us all possibility of sympathy for the merchant; we feel that he has outraged Nemesis, and that such insolence must bring down on his head some proportionate punishment: indeed, we are somewhat disappointed that he gets off so cheaply in the end.

BASSANIO

hardly enlists our sympathy (1) at the outset: he appears as most conspicuous for his *reckless, spendthrift nature*. He seems very little different to Salanio and Salarino, who are merely "hangers-on" to the wealthy Antonio. He comes, as he says he had often come before, to borrow money from his friend, with only a remote chance of ever paying him back. He, likewise, very frankly states his reasons (Act I. i. 120 *seq.*); he has much "disabled" his "estate,"

"*By something showing a more swelling port
Than my faint means would grant continuance:*"
his great concern is—

"*. . . to come fairly off from the great debt's
Wherein my time, something too prodigal,
Hath kept me gaged.*"

Worse, he appears as a *fortune-hunter*. "In Belmont," he explains significantly, "*is a lady richly left.*"

However (ii) he seems to improve as the wooing proceeds, and having started with only mercenary aims, he grows to love the lady for her beauty and her worth. Also, the affection and esteem with which he is regarded both by Antonio and by Portia suggest that there is more in the man than in the ordinary fortune-hunter.

His heedless extravagance is further exemplified by another small touch. We learn that directly he is assured of a loan from Antonio, he orders a new livery for all his servants (II. ii. 123)

His Cheerfulness.

Bassanio strikes the keynote of his character in the very first words he utters to Salanio and Salarino:

"Good signiors both, when shall we laugh?" (Act I. Sc. 1.)

and, again, he says to Gratiano (II. ii. 211.)

*"I would entreat you return to put on
Your boldest suit of mirth, for we have friends
That purpose merriment."*

His Conduct in the Casket Scene.

Apparently Bassanio undergoes a change while at Belmont. The mercenary motive has given place to a genuine passion, which sobers and refines him. He appears as the *"scholar and soldier, worthy of all praise,"* one who can stand the test that Portia's father had in his mind when he devised the lottery of the caskets: he has learned not to *"trust to appearances,"* as witness his speech (III. ii. 78-107), from which we learn more of the possibilities of his character than we knew before.

His genuine love for Antonio.

In the cases of Salanio and Salarino we do not hear of any great affection for their benefactor, and evidently their regard for them is not great. But there is something attractive in Bassanio's generous tributes (III. ii. 288-292):—

*"The dearest friend to me, the kindest man,
The best condition'd and unwearied spirit
In doing courtesies: and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy!"*

At the outset, he endeavoured to dissuade Antonio from the terrible bond (I. iii. 148-9) *"You shall not seal to such a bond for me: I'll rather dwell in my necessity,"* and during the suspense of the trial, brought on greatly, be it remembered, by Antonio's own passivity, one can see that Bassanio is tortured with anxiety: indeed (IV. i. 280-285) he almost forgets his Portia in the vehemence of his protestations of love for his friend.

GRATIANO

is one of Shakespeare's invaluable subsidiary characters, to whom the play owes much of its agreeableness and ease.

His mercurial temperament

is given us from his own lips (I. i., 79 seq.) *"Let me play the fool."* He serves as an excellent foil to the melancholy Antonio; and it is to be noticed that his gaiety is never selfish or boisterous: he seems to be naturally and unaffectedly doing his best to offset the morbid humour of his friend. His talkativeness is a standing jest with Bassanio (I. i. 105), and, indeed, with all his friends; but, we suspect, they would not willingly be without it.

His merry wit.

Throughout the play Gratiano is always ready with his tongue. His wit is ready, and, perhaps, not so beneath contempt as one might gather from Bassanio's patronising remark: "*Gratiano speaks an infinite deal of nothing, more than any man in all Venice*" (I. i. 114.), since it is uttered just after Gratiano has made those extremely sensible remarks about the sort of men "*who do a wilful stillness entertain*". . . . "*as who should say, I am Sir Oracle, and when I ope my lips let no dog bark.*"

It is true his wit is, as a rule, more *verbal and superficial*, as in the Trial Scene, where it is chiefly noticeable for its sting and violence. His first passage with Shylock (IV. i. 122), "*Not on thy sole, but on thy soul, harsh Jew . . . can no prayers pierce thee!*" is, perhaps, bad enough to merit Shylock's dignified retort: "*No! none that thou hast wit enough to make!*" and, later, "*Repair thy wit, good youth, or it will fall to cureless ruin.*" But it cannot be denied that he "*has him on the hip*," in his mocking words: "*A second Daniel, a Daniel, Jew,*" whatever we may think of the taste of the remark under the circumstances.

JESSICA.**Her naïve childishness.**

We get a glimpse of the Jew's daughter in her own unattractive home, and from her father's remarks we gather that she is inclined to be frivolous when his back is turned. She likes "*clambering up to the casements*," and "*thrusting her head into the public street*," to see the masqueraders pass. Shylock's forbidding repression has had its natural effect, and bred in Jessica a secrecy and deceit, for which we cannot entirely blame her.

This artless, childish nature is well shewn in Tubal's account of how she and Lorenzo are squandering the Jew's hoarded wealth in Genoa (Act III. Sc. i.), spending "*fourscore ducats at a sitting*," and exchanging his turquoise ring for a monkey!

Her treachery.

Jessica's charm of manner, and the general unloveableness of her father, have led people to pass lightly over several not very estimable traits in her character. Lorenzo is infatuated, or he could not have said (II. vi. 52-57):—

*"For she is wise, if I can judge of her;
And fair she is if that mine eyes be true;
And true she is, as she hath proved herself;
And therefore, like herself, wise, fair, and true,
Shall she be placed in my constant soul."*

On the contrary, she is anything but true to her father, her religion, or her race. Her *lack of delicacy*, too, is a grave blemish; the callous way in which she gives away Shylock's treasures (Act II. Sc. vi.), and the heartless allusions to them "*Here catch*

this casket; it is worth the pains"; . . . "I will make fast the doors and gild myself with some more 'ducats' " should not be glossed over. Likewise, her allusions to her change of religion (Act II. Sc. iii.) jar upon one.

Excuses for her.

- (i.) The chief excuse for Jessica is her sprightly charm.
- (ii.) It must be allowed, also, that, as she herself states, her home was "a hell"; we hear of no mother or female influence for good; she is debarred by her grim father from developing her bright, sociable, nature with any outside acquaintance. Again, a suspicious father creates a deceitful child.
- (iii.) Finally, the most we can say for her is that she is a child, and one can hardly apply in her case the standards one would apply to grown-up people.
- (iv.) She has, it is true, the grace to make some apology for her conduct to her father (II. iii. 13-16).

*"Alack! what heinous sin it is in me,
To be ashamed to be my father's child!
But, though I am a daughter to his blood,
I am not to his manners!"*

Her sensibility and love of music.

It is strange that the childish Jessica should utter the profound remark (v. i. 69), "*I am never merry when I hear sweet music.*" The fact is Jessica, like her lover Lorenzo, has the artistic spirit; both are lovers of "sweet sounds," as is shewn by the exquisite beginning of Scene V. where, as has been said, their words melt into one another, and take one another up, as in a song. (Possibly we may recognise in this character and that of Lorenzo a hint of Shakespeare's own evident delight in music).

Her modesty

has been remarked upon; and a belief in it rests upon the passage (Act II. Sc. IV.) where she escapes in the disguise of a boy, when she charmingly exclaims:—

*"I am glad 'tis night, you do not look on me
For I am much ashamed of my exchange;
But love is blind, and lovers cannot see
The pretty follies that themselves commit."*

such words do not prove much. If one must give an opinion on the matter, it seems more to the point to call attention to the rather bold way in which she manages and directs her love affairs. It is she who makes love to Lorenzo, and she who arranges for the elopement.

LORENZO,

with his artistic and refined nature seems a most suitable lover for Jessica.

His poetic musical tastes

are well exemplified (i) in his speech in V. i. 54-65 (*"How sweet the moonlight sleeps upon this bank,"* etc.), and (ii.) at the commencement of the Scene it has been often remarked how his words and Jessica's replies seem to fall in harmoniously and catch each other up, as do the words of a duet in music. In their tastes it is plain they are well suited to one another.

His unpractical nature.

From all accounts this typical Italian lover is as childlike and thoughtless as his Jessica, and falls in with all her freaks of extravagance at Genoa, which *"good Tubal"* faithfully recounts to Shylock (III. i.).

His honourable character and worth.

- (i.) Lorenzo—Jessica's superior, we can imagine, in position—whatever may have been his first intentions in paying court to her, is soon completely won by her charm, and frankly says (II. vi. 52-57).

Lor.: "*Beshrew me, but I love her heartily;
For she is wise, if I can judge of her;
And fair she is, if that mine eyes be true;
And true she is, as she hath proved herself;
And, therefore, like herself, wise, fair and true
Shall she be placed in my constant soul.*"

Notice how, in the ideal picture that Lorenzo draws of her, he attributes virtues which she does not possess!

- (ii.) Portia, too, herself seems to appreciate Lorenzo's character and admits him to her friendship and confidence (III. iv. 24-26):—*"Lorenzo, I commit into your hands the husbandry and manage of my house until my lord's return"*; also (V. i. 120-126); and Portia's judgment in this case, as in Jessica's, should count for something.

His scholarly pedantry.

Perhaps there is a touch of pedantry in Lorenzo; notice, for instance, his discourse to little Jessica on the Platonic theory of the *"music of the spheres"* (in Act V. Sc. i.), or his learned disquisition on the powers of music that follows close after.

LAUNCELOT GOBBO

is called a *"Clown."* But he must be distinguished from the intellectually witty Touchstone (in *As You Like It*), who is a being of a far superior order.

His good nature.

However, as a specimen of the *"rustic wit,"* Launcelot is a pleasing character. Every one in the play likes him. Jessica takes him, naturally, into her confidence (Act II. Sc. iii.); the cultured Lorenzo is most affable to him (Act III. Sc. v.); and even Shylock admits *"the patch is kind enough"* (Act II. Sc. v. 46). He shews a childlike and simple affection for his father, old Gobbo, which is quite touching (Act II. Sc. ii.).

xxxvi. CHARACTERS OF THE PLAY.

His wit

is not of a very advanced type: (i.) the practical joking with his father (in Act II. Sc. ii.); (ii.) his plays upon words; (iii.) his comical struggle with his conscience; (iv.) his "malapropisms," and (v.) his odd scraps of learning, picked up during his travels from his master, all suggest that he is a rough specimen of the "funny man." He seems accordingly to take himself as a wit, and is not a little proud of his rôle.

THE PRINCE OF MOROCCO.

The points most noticeable about this, the first of Portia's rejected suitors, are (a) *his arrogance and braggadocio*, and (b) *his barbaric voluptuousness*; the former quality he shews (in Act II. Sc. i.) when he recounts his doughty deeds against "*the Sophy and a Persian Prince*," and in the general tone of his address; his Eastern view of women is shewn (in Act ii. Sc. vii.); he there confesses that he has vowed to woo Portia, mainly as being a rich prize; "*all the world desires her; from the four corners of the earth they come . . .*" Like the Oriental barbarian he is, he can only associate Portia with the splendour of gold, and that leads to his mistaken choice.

THE PRINCE OF ARRAGON,

on the other hand, represents the *hauteur* and family pride of the Spanish noble. One notes *his complacency*. He scorns the "*fool multitude*," and will not pay Court (like Morocco) to "*what many men desire*," he will not "*jump with common spirits*." Hence his awakening is all the ruder and more violent, when he finds "*the portrait of a blinking idiot*," and one can understand his "*almost speechless annoyance and chagrin*" (Act II. Sc. ix).

TUBAL

is merely mentioned by Shylock as one of his rich Jewish friends—"good Tubal." His chief characteristic is *the malicious pleasure* he seems to take in torturing Shylock with alternate accounts of Antonio's losses and Jessica's extravagances (Act III. Sc. i.).

SALERINO AND SALANIO

have no distinct individualities and are quite minor characters; mere "hangers on," it would appear, mere parasites—"sponges," as Hamlet would have called them—of the rich Antonio.

THE DUKE

likewise has no very definite characteristics; he only appears as president of the court in the Trial Scene. We are told that he and several other Venetian notables have done their utmost, privately, to urge the Jew to show mercy to Antonio; and in the Trial Scene he reiterates this hope. But even in the Court, the Duke is merely the figurehead; the important person throughout is Portia.

THE MERCHANT OF VENICE.

Dramatis Personæ.

THE DUKE OF VENICE.
 THE PRINCE OF MOROCCO, } *suitors to*
 THE PRINCE OF ARRAGON, } *Portia.*
 ANTONIO, *a Merchant of Venice.*
 BASSANIO, *his kinsman, suitor like-*
 wise to Portia.
 SALANIO, {
 SALARINO, { *friends to Antonio and*
 GRATIANO, { *Bassanio.*
 SALERIO, {
 LORENZO, *in love with Jessica.*
 SHYLOCK, *a rich Jew.*
 TUBAL, *a Jew, his friend.*
 LAUNCELOT GOBBO, *the clown, servant*
 to Shylock.

OLD GOBBO, *father to Launcelot.*
 LEONARDO, *servant to Bassanio.*
 BALTHASAR, } *servants to Portia.*
 STEPHANO, }
 PORTIA, *a rich heiress.*
 NERISSA, *her waiting maid.*
 JESSICA, *daughter to Shylock.*
 Magnificoes of Venice, *Officers of the*
 Court of Justice, Gaoler, Servant
 to Portia, and other Attendants
 SCENE: *Partly at Venice, and partly*
 at Belmont, the seat of Portia, or
 the Continent.

ACT I.

SCENE I. Venice. A street.

Enter ANTONIO, SALARINO, and SALANIO.

Antonio. In sooth, I know not why I am so truth
 sad :

It wearies me ; you say it wearies you ;	my sadn
But how I caught it, found it, or came by it	acquired
What 'stuff' 'tis made of, whereof it is born,	material
I am to learn ;	have yet
And such a want-wit sadness makes of me	witless fellow
That I have much ado to know myself.	trouble
Salarino. Your mind is tossing on the ocean ;	recognise
	trisyllable

¹["Ambition should be made of sterner stuff" (J. C., III. ii. 95.)]

ACT I. MERCHANT OF VENICE. SC. I.

There, where your <i>argosies</i> with ^a <i>portly</i> sail, Like signiors and rich burghers on the ^b <i>flood</i> , Or, as it were, the pageants of the sea, ¹ Do overpeer the petty traffickers, That curtsy to them, do them reverence, As they fly by them with their <i>woven wings</i> , <i>Salanio</i> . Believe me, sir, had I such ² <i>venture</i> ; <i>forth</i> ,	10	<i>merchant vessels a imposing b sea</i>
The better part of my affections would Be with my hopes abroad. I should be <i>still</i> Plucking the grass, to know where sits the wind, <i>Peering in</i> maps for ports and piers and <i>roads</i> ; And every object that might make me fear Misfortune to my ³ <i>ventures</i> , <i>out of doubt</i> Would make me sad.	20	<i>sails abroad constantly examining anchorage e.g. Yarmouth roads assuredly</i>
<i>Salarino</i> . My wind cooling my broth Would blow me to an <i>ague</i> , when I thought What harm a wind too great at sea might do. I should not see the <i>sandy</i> hour-glass run, <i>But I should think</i> of shallows and of <i>flats</i> , And see my ⁴ <i>wealthy</i> Andrew <i>edock'd</i> in sand, ⁵ <i>Vailing</i> her high-top lower than her ribs To kiss her <i>burial</i> Should I go to church And see the holy edifice of stone, And not bethink me <i>straight</i> of dangerous rocks, Which touching but my gentle vessel's side, Would scatter all her spices on the stream, Enrobe the roaring waters with my silks, And, in a word, 'but even now worth <i>this</i> , And now worth nothing ? Shall I have the thought To think on this, and shall I lack the thought That <i>such a thing</i> <i>bechanced</i> would make me sad ? But tell not me ; I know, Antonio Is sad to <i>think</i> upon his merchandise.	30	<i>into i.e. filled with sand without thinking of a sandbanks b richly freighted vessel c stranded d lowering e place of burial at once this much should it chance to happen, in thinking good luck</i>
<i>Antonio</i> . Believe me, no : I thank my <i>fortune</i> for it,	40	

¹ Tower above vessels engaged in petty traffic.

² Ventures = what is risked in a trading enterprise.

³ ["Then cool your stomachs" (*Taming of the Shrew*, V. ii. 176.)]

⁴ And, briefly, my vessel was in one moment (i.e. before stranding) worth a great deal, and the next (after getting aground) worth nothing.

My ventures are not in one *bottom* trusted
Nor 'to one place ; nor is my whole *estate*
'Upon the fortune of this present year :
Therefore my merchandise makes me not sad.

Salarino Why, then you are in love.

Antonio. Fie, fie !

Salarino. Not in love neither ? Then let us say
you are sad,

Because you are not merry : and 'twere as easy
For you to laugh and leap and say you are merry,
Because you are not sad. Now, by two-headed

Janus,

Nature hath framed strange fellows in her time :
Some that will evermore peep through their eyes
And laugh like 'parrots at a bag-piper,
And other of such *vinegar aspect*
That they'll not show their teeth in way of smile,
Though Nestor *swear* the jest be laughable.

Enter BASSANIO, LORENZO, and GRATIANO.

Salarino. Here comes Bassanio, your most noble
kinsman,

Gratiano and Lorenzo. Fare ye well :

We leave you now with better company.

Salarino. I would have stay'd till I had made
you merry,

If worthier friends had not *prevented* me.

Antonio. 'Your worth is very *dear* in my regard.

I take it, your own business calls on you

And you embrace the *occasion* to depart.

Salarino. Good *morrow*, my good lords.

Bassanio. Good signiors both, when shall we
laugh ? say, when ?

You grow *exceeding strange* ; must it be so ?

Salarino. 'We'll make our *leisures* to attend
on yours. [*Exeunt Salarino and Salarino.*]

vessel
wealth
dependent
upon

others
sour looks
should swear

anticipated
precious
understand
opportunity
morning

quite
strangers

¹ Nor are all my ships bound to one place ?

² Dependent upon what may happen in this present year.

³ And laugh at a bag-piper like parrots laugh.

⁴ I hold your worth in very great esteem.

⁵ At another time we will be at leisure when you are.

Lorenzo. My Lord Bassanio, since you have found Antonio,	70	
We two will leave you : but at dinner-time, I pray you, <i>have in mind</i> where we must meet.		<i>bear in mind</i>
Bassanio. I will not fail you.		
Gratiano. You look not well, Signior Antonio ; You have too much <i>respect upon</i> the world :		<i>consideration for</i>
They lose it that do buy it with much care .		
Believe me, you are marvellously changed.		
Antonio. I hold the world but as the world,		
Gratiano ;		
A stage where every man must play a part,		<i>my part is i.e. the part of the fool</i>
And mine a sad one		
Gratiano. Let me play the fool .		
With mirth and laughter let <i>old wrinkles</i> come,	80	<i>the wrinkles of old men become hot</i>
And let my liver rather <i>heat</i> with wine		
Than my heart cool with <i>mortifying</i> groans.		<i>causing death</i>
Why should a man, whose blood is warm within,		
Sit like his grandsire <i>cut</i> in alabaster ?		<i>carved</i>
Sleep when he wakes and creep into the jaundice		
By being <i>peevish</i> ? I tell thee what, Antonio—		<i>in nature</i>
I love thee, and it is my love that speaks—		
There are a sort of men whose visages		
Do cream and <i>mantle</i> like a <i>standing</i> pond,	90	<i>stagnant obstinate silence to gain a reputation for</i>
And do a <i>wilful sickness</i> entertain,		
With purpose to be dress'd in an opinion		<i>thought of any one open</i>
Of wisdom, gravity, profound conceit,		
As <i>who</i> should say ' I am Sir Oracle,		
And when I <i>ope</i> my lips let no dog bark !'		
O my Antonio, I do know of these		
That therefore only are <i>reputed</i> wise		<i>i.e. let no one interrupt me</i>
For saying nothing, when, I am very sure,		
If they should speak, <i>would</i> almost damn those ears		
Which, hearing them, would call their brothers fools.		<i>unconsidered (they) would</i>
I'll tell thee more of this another time ;	100	
But fish not, with this melancholy bait,		

¹ They lose all the enjoyment of the world (i.e. wealth &c.) who are over-anxious in obtaining it.

[² "What grief hath set this jaundice in your cheeks" (*T. and C.*, I. iii. 2.)]

[³ "The green mantle of the standing pool" (*Leas.* III. iv. 132.)]

Do not bait your hook with melancholy to catch this worthless fish which none but fools would care to catch.

For this fool's gudgeon, this *opinion*.

Come, good Lorenzo. Fare ye well awhile:

I'll end my exhortation after dinner.

Lorenzo. Well, we will leave you then till dinner-time:

I *must be* one of these same dumb wise men,

For Gratiano never lets me speak.

Gratiano. Well, keep me company but two years *more*,

Thou shalt not know the sound of thine own tongue.

Antonio. Farewell: I'll grow a talker for this gear.

110

Gratiano. Thanks, I trow, for silence is only commendable

In a *neat's tongue* dried, ¹and a maid not vendible.

[Exeunt Gratiano and Lorenzo.]

Antonio. ²Is that any thing now?

Bassanio. Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.

Antonio. Well, tell me now what lady is the same 120

To whom you *swore* a secret pilgrimage,
That you to-day promised to tell me of?

Bassanio. 'Tis not unknown to you, Antonio,
How much I have ^adisabled mine ^bestate,
By ^csomething showing a more ^dswelling port
Than my *faint* means would grant continuance:
Nor do I now *make moan to be abridged*:

From such a noble rate; but my chief care

Is to come fairly off from the great debts

Wherein my *time* something too *prodigal*

130

Hath left me *gaged*. To you, Antonio,

I owe the most, in money and in love,

And from your love I have a *warranty*

To unburden all my *plots* and purposes

reputation

evidently am

more

matter

tongue of an
ox

vowed

^a *impaired*

^b *property*

^c *somewhat*

^d *ostentatious*

appearance

scanty

complain

that my

means are

curtailed

life

extravagant

pledged

friendship

permission

schemes

¹ "Not good for the matrimonial market unless she had the gift of silence to make up for her want of other attractions."—HUDSON.

² Is there any point in that?

How to get clear of all the debts I owe.

Antonio. I pray you, good Bassanio, let me know it;

And if it stand, as you yourself *still* do,

'Within the eye of honour, be assured,

My purse, my person, my *extremest* means,

Lie all unlock'd to your *occasions*. 140

Bassanio. In my school-days, when I had lost
one shaft,

I shot his *fellow* of the self-same flight

The self-same way, with more *advised* waten,

To find the other *forth*, and *my* adventuring both

I oft found both: I urge this *childhood proof*,

Because what follows is pure innocence.¹

I owe you much, and, like a *wilful* youth,

That which I owe is lost; but if you please

To shoot another arrow *that* *self* way

Which you did shoot the *first*, I do not doubt, 150

As I will watch the aim, *or* to find both

Or bring your *latter hazard* back again

And thankfully rest debtor for the first.

Antonio. You know me well, and herein spend
but time

To wind about my love with *circumstance*;

And *out of doubt* you do me now more wrong

'In making question of my uttermost

Than if you had made waste of all I have:

Then do but say to me what I should do

That in your knowledge may by me be done, 160

And I am *prest* unto it: therefore speak.

Bassanio. In Belmont is a lady *richly* left;

'And she is fair and, *fairer* than that word;

Of wondrous *virtues*: *sometimes* from her eyes

your purpose
always

stretched to
the utmost
a four
syllables
= necessities
arrow

deliberate
out
childish
experiment
reckless

the same way

since
either
the money
now risked

circumlocu-
tion
without doubt
i.e. assuredly

ready

formerly

¹ Within the limits of what may be considered honourable.

² An arrow exactly similar—same length, weight, and feathering—one that would be likely to fly the same distance.

³ ["That word, that *self* mould, that *self* shoneth the" (Richard II., I. ii. 28.)]

⁴ Indoubting my readiness to assist you to the utmost of my power.

⁵ Left a rich heiress by her father's will.

⁶ She is beautiful, and, what is more than beautiful, endowed with wondrous virtues.

⁷ ["*That sometimes brother's wife*" (Richard II., I. ii. 54.)]

I did receive fair speechless messages :		
Her name is Portia, nothing <i>undervalued</i>		<i>inferior in value</i>
To Cato's daughter, Brutus' Portia :		
Nor is the wide world ignorant of her worth,		
For the four winds blow in from every coast		
Renowned suitors, and her sunny locks	170	
Hang on her temples like a golden fleece ;		
Which makes her seat of Belmont Colchos' <i>strand</i> ,		<i>shore</i>
And many Jasons come in quest of her.		
O my Antonio, had I but the means		
To hold a <i>rival</i> place with one of them,		<i>place of a rival</i>
I have a mind presages me such <i>thrift</i> ,		<i>thriving, i.e. success</i>
That I should <i>questionless</i> be fortunate !		<i>success without doubt</i>
Antonio. Thou know'st that all my fortunes are		<i>wealth</i>
at sea ;		
Neither have I money nor <i>commodity</i>		<i>merchandise</i>
To raise a <i>present</i> sum : therefore go forth ;	180	<i>immediate</i>
Try what my credit can in Venice do :		
That shall be <i>rack'd</i> , even to the uttermost,		<i>strained</i>
To <i>furnish</i> thee to Belmont, to fair Portia.		<i>equip</i>
Go, <i>presently</i> inquire, and so will I,		<i>instantly</i>
'Where money is, and I <i>no question</i> make		<i>do not doubt</i>
To have it of my trust or for my sake. [Exeunt		<i>on my credit for personal friendship</i>
SCENE II. Belmont. A room in Portia's house.		
Enter PORTIA and NERISSA.		
Portia. By my <i>troth</i> , Nerissa, my little body is		<i>truth</i>
awearied of this great world.		
Nerissa. You would be, sweet madam, if your		
miseries were in the same abundance as your good		
fortunes are : and yet, for aught I see, they are as		
sick that <i>surfeit</i> with too much as they that starve		
with nothing. It is no <i>mean</i> happiness, therefore,		
to be seated in the <i>mean</i> : superfluity comes sooner		
by white hairs, but competency lives longer.		<i>are cloyed</i>
Portia. Good sentences and well pronounced.	10	<i>slight</i>
Nerissa. They would be better, if well followed.		<i>middle rank of life</i>
Portia. If to do were as easy as to know what		<i>acquires sooner</i>
were good to do, chapels had been churches and		<i>maxims carried out</i>
		<i>would have</i>

* Those who have money to lend.

poor man's cottages princes' palaces. It is a good
divine that follows his own instructions: I can
easier teach twenty what were good to be done,
than be one of the twenty to follow mine own
teaching. The brain may devise laws for the
blood, but a hot temper leaps o'er a cold decree:
such a hare is madness the youth, to skip o'er
the meshes of good counsel the cripple. But
this reasoning is not in the fashion to choose me
a husband. O me, the word 'choose!' I may
neither choose whom I would nor refuse whom I
dislike; so is the will of a living daughter *curbed*
by the will of a dead father. Is it not hard,
Nerissa, that I cannot choose one nor refuse
none?

Nerissa. Your father was *ever* virtuous; and
holy men at their death have good inspirations:
therefore the lottery, that he hath devised in these
three chests of gold, silver and lead, whereof *who*
chooses his meaning chooses you, will, no doubt,
never be chosen by any *rightly*, but one who shall
rightly love. But what warmth is there in your
affection towards any of these princely suitors that
are already come?

Portia. I pray *thee*, *over-name* them; and as
thou namest them, I will describe them; and,
according to my description, *level* at my affection. 40

Nerissa. First, there is the Neapolitan prince.

Portia. Ay, that's a *colt* indeed, for he doth
nothing but talk of his horse; and he makes it a
great appropriation to his own good parts, that he
can shoe him himself.

Nerissa. Then there is the *County* Palatine.

Portia. He doth nothing but frown, as who
should say 'If you will not have me, choose:' he
hears merry tales and smiles not: I fear he will
prove the weeping philosopher when he grows old,
being so full of unmannerly sadness in his youth.
I had rather be married to a death's head with a
bone in his mouth, than to either of these. God
defend me from these two!

moralising

restrained

*any
always*

whosoever

correctly

*repeat them
one by one
guess*

mild youth

*special
attribute*

Count

Nerissa. How say you *by* the French lord, Monsieur Le Bon?

Portia. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, hel why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; 'he is every man in no man; if a throstle sing, he falls straight a capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would depise me, I would forgive him, for if he love me to madness, I shall never requite him.

Nerissa. What say you then to Falconbridge, the young baron of England?

Portia. You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and 'you will come into the court and swear that I have a poor penny-worth in the English. He is a *proper* man's picture, but, alas, who can converse with a *dumb-show*? How oddly he is *suit*ed! I think, he bought his doublet in Italy, his round hose in France, his *bonnet* in Germany, and his behaviour every where.

Nerissa. What think you of the Scottish lord, his neighbour?

Portia. That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able: I think the Frenchman became his surety, and sealed under for *another*.

Nerissa. How like you the young German, the Duke of Saxony's nephew?

Portia. Very *vilely* in the morning, when he is sober, and most *vilely* in the afternoon, when he is drunk: when he is best, he is a little worse

as regards

*love him in
return
with respect to*

*handsome
pantomime
dressed*

cap or hat

*i.e. box on the
ear*

ill

¹ He has all the accomplishments of all men, and yet is no real man.

² You will be ready to swear in court that my knowledge of English is very small.

³ ["As proper man as ever trod on neat's leather."—*J.C.*, I. i. 27.]

than a man, and when he is worst, he is little better than a beast: *an* the worst *fall* that ever fell, I hope I shall make shift to go without him. 95

Nerissa. If he should offer to choose, and choose the right casket, you *should* refuse to perform your father's will, if you should refuse to accept him.

Portia. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the *contrary* casket, for if the devil be within and that temptation without, I know he will choose it. I will do any thing, *Nerissa*, ere I'll be married to a *sponge*. 104

Nerissa. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home and to trouble you with no more suit unless you may be won by some other *sort* than *your father's imposition* depending on the caskets.

Portia. If I live to be as old as *Sibylla*, I will die as chaste as *Diana*, unless I be obtained by the manner of my father's will. I am glad *this parcel* of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure. 116

Nerissa. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat? 120

Portia. Yes, yes, it was Bassanio; as I think, he was so called.

Nerissa. True, madam; he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Portia. I remember him well, and I remember him *worthy* of thy praise.

Enter a Serving-man.

How now! what news?

Serv. The four strangers seek for you, madam, to take their leave: and there is a *forerunner* come

*if
happen*

would

wrong

a drunkard

*method
conditions
imposed by
your father*

this set

*as being
worthy*

*messenger
sent before*

from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night. 132

Portia. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, 'I had rather he should *shrive* me than *wive* me.

Come, Nerissa. Sirrah, go before.
Whiles we shut the gates upon one wooer, another knocks at the door. [Exeunt.]

SCENE III. Venice. A public place.

Enter BASSANIO and SHYLOCK.

Shylock. Three thousand ducats; well.

Bassanio. Ay, sir, for three months.

Shylock. For three months; well.

Bassanio. For the which, as I told you, Antonio shall be bound.

Shylock. Antonio shall become bound; well.

Bassanio. May you *stead* me? will you *pleasure* me? shall I know your answer?

Shylock. Three thousand ducats, for three months, and Antonio bound. 10

Bassanio. Your answer to that.

Shylock. Antonio is a good man.

Bass. Have you heard any imputation to the contrary?

Shylock. Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is *sufficient*. Yet his means are in *supposition*: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, *squandered* abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean

*disposition
confess
wed*

which

*Can you
assist me
oblige*

*man of
substance*

*sufficient
security
doubt*

scattered

¹ I would rather have him for a confessor than a husband.

² Depending upon contingencies as being upon the sea, and liable to many mischances.

pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond. 28

Bassanio. Be assured you may.

Shylock. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bassanio. If it please you to dine with us.

Shylock. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here? 40

Enter ANTONIO.

Bassanio. This is Signior Antonio.

Shylock. [Aside] How like a *fawning* publican he looks!

I hate him *for* he is a Christian,
But more, *for* that in *low simplicity*
He lends out money *gratis* and brings down
The rate of *usance* here with us in Venice.
If I can catch him once upon the hip,
I will *feed* *fat* the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate, 50
On me, my bargains and my well-won *thrift*,
Which he calls interest. Cursed be my *tribe*,
If I forgive him!

Bassanio. Shylock, do you hear?

Shylock. I (am) *debating* of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. *What of that?*
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you *desire*? [*To Antonio.*] *Rest you fair,* 60
good signior;
~~Your~~ worship was the last man in our mouths.

so forth

cringing

*because
because
foolish good
nature
for nothing
interest
gratify to the
full*

*gains
race*

reckoning up

*full amount
but that does
not matter
wait a
moment
i.e. for
repayment
God rest you*

Antonio. Shylock, although I neither lend nor borrow

By taking nor by giving of *excess*,
Yet, to supply the *ripe wants* of my friend,
I'll break a custom. Is he yet *possess'd*
How much ye *would*?

Shylock. Ay, ay, three thousand ducats.

Antonio. And for three months.

Shylock. I had *forgot*; three months; you told me so.

Well then, your bond; and let me *see*; but hear you;

Methought you said you neither lend nor borrow 70
Upon *advantage*.

Antonio. I do never *use it*.

Shylock. When Jacob grazed his uncle Laban's
sheep—

This Jacob from our holy Abram *was*,

As his *wise mother* wrought in his behalf,

The third possessor; ay, he was the third—

Antonio. And what of him? did he take interest?

Shylock. No, not take interest, not, as you
would say,

Directly interest: mark what Jacob did 75-80
When Laban and himself *were compromised*
That all the *earnings* which were streak'd and *spied* 80
Should fall as Jacob's hire. —

This was a way to thrive, and he was blest:

And *thrift* is blessing, if men steal it not.

Antonio. This was a venture, sir, that Jacob
served for;

A thing not in his power to bring to pass,
But *sway'd* and fashion'd by the hand of heaven.

Was this *inserted* to *make interest good*?

Or is your gold and silver ewes and rams?

Shylock. I cannot tell; I make it breed as fast:
But note me, signior.

Antonio. Mark you this, Bassanio, 90

The devil can *cite* Scripture for his purpose.

An evil soul producing holy witness

Is like a villain with a smiling cheek,

i.e. interest
immediate
necessities
fully
informed
wish to have

forgotten

consider

for profit
make a
practice of
it

i.e. descended
for so
Rebekah

had made an
agreement
new born
lambs
spotted

gain

governed
mentioned is
Scripture
= to justify

quots

A goodly apple rotten at the heart :	good in appearance
O, what a goodly outside falsehood hath !-	a core
Shylock. Three thousand ducats ; 'tis a good round sum. Three months from twelve ; then, let me see ; the rate—	knavery
Antonio. Well, Shylock, shall we be beholding to you ?	large
Shylock. Signior Antonio, many a time and oft 100	beholden
In the Rialto you have rated me	very often
About my moneys and my usances :	chided
Still have I borne it with a patient shrug,	taking of interest
For sufferance is the badge of all our ^a tribe.	ever
You call me ^b misbeliever, cut-throat dog,	endurance of injuries
And spit upon my Jewish gaberdine,	distinctive mark
And all ^c for use of that which is mine own.	a race
Well then, it now appears you need my help :	b one who believes
Go to, then ; you come to me, and you say	wrongly
'Shylock, we would have ^d moneys.' you say so ; 110	long smock
You, that ^e did void your rheum upon my beard,	frock
And ^f foot me as you ^g spurn a stranger cur	because I take
Over your threshold : moneys is ^h your suit.	interest
What should I say to you ? Should I not say	a certain sum of money
'Hath a dog money ? is it possible	e spat
A cur can lend three thousand ducats ?' Or	f kick
Shall I bend low and in a ⁱ bondman's key,	g kick a
With ^j bated breath and whispering humbleness,	strange dog
Say this ;	h what you seek of me
Fair sir, you spit on me on Wednesday last ; 120	i the accents or tone of a slave
You spurn'd me such a day ; another time	k lowered (as denoting humility)
You call'd me dog ; and for these ^l courtesies	l civilities
I'll lend you thus much moneys ?'	likely
Antonio. I am as ^m like to call thee so again,	as if you were
To spit on thee again, to spurn thee too.	obliging a friend
If thou wilt lend this money, lend it not	
As to thy friends ; for when did friendship ⁿ take	
A breed for barren metal of his friend ?	
But lend it rather to thine enemy,	

¹ [To the court I'll knock her back, foot her home again"] (*Cym.*, III. v. 148.)]

² ^a *Money's interest* (breed) for the use of money (metal) which does not breed and increases (is barren) like animals.

Who if he 'break, thou mayst with better face	130	<i>of whom</i>
Exact the penalty.		
<i>Shylock.</i> Why, look you, <i>how you storm!</i>		<i>what a</i>
I would be friends with you and have your love,		<i>passion you</i>
Forget the <i>shames</i> that you have stain'd me with,		<i>are in</i>
Supply your <i>present</i> wants and take no <i>doit</i>		<i>insults</i>
Of <i>usance</i> for my moneys, and you'll not hear me:		<i>immediate</i>
This is <i>kind</i> I offer.		<i>a small coin</i>
<i>Bassanio.</i> This were kindness.		<i>= half</i>
<i>Shylock.</i> This kindness will		<i>farthing</i>
I show.		<i>interest</i>
Go with me to a notary, seal me there		<i>kindness</i>
Your <i>single</i> bond; and, <i>in a merry sport,</i>		
If you repay me not on such a day,	140	<i>signed by you</i>
In such a place, such sum or sums as are		<i>alone</i>
<i>Express'd</i> in the <i>condition</i> , let the forfeit		<i>for a joke</i>
Be <i>nominated</i> for an <i>equal</i> pound		
Of your fair flesh, to be cut off and taken		<i>set down</i>
In what part of your body <i>pleaseth</i> me,		<i>agreement</i>
<i>Antonio.</i> Content, i' faith: I'll <i>seal</i> to such a		<i>specified</i>
bond,		<i>exact</i>
And say there is much kindness in the Jew.		<i>pleases</i>
<i>Bassanio.</i> You shall not seal to such a bond for		<i>put my seal</i>
me:		
I'll rather <i>dwell</i> in my <i>necessity</i> .		
<i>Antonio.</i> Why, fear not, man; I <i>will</i> not forfeit	150	<i>continue</i>
it:		<i>state of need</i>
Within these two months, that's a month before		<i>shall</i>
This bond expires, I do expect return		
Of thrice three times the value of this bond.		
<i>Shylock.</i> O father Abram, <i>what</i> these Christians		<i>what persons</i>
are,		
Whose own hard dealings teaches them <i>suspect</i>		<i>to suspect</i>
The thoughts of others! Pray you, tell me this;		
If he should <i>break his day</i> , what should I gain		<i>go beyond the</i>
By the exaction of the <i>forfeiture</i> ?		<i>time</i>
A pound of man's flesh taken from a man		<i>penalty due</i>
Is not so estimable, profitable neither,	160	

¹ If he break his day, i.e. fail to fulfil his engagement.

² ["When they will not give a *doit* to relieve a lame beggar" (*Temp.*, II. II. 33.)]

As flesh of *muttons*, *beefs*, or goats. I say,
To buy his favour, I *extend* this friendship :
If he will take *'t*, *'so* ; if not adieu ;
And, *'fer* my love, I pray you wrong me not.

Antonio. Yes, *Shylock*, I will seal unto this bond.

Shylock. Then meet me forthwith at the
notary's ;

Give him direction for this merry bond,
And I will go and *purse* the ducats *straight*,
See to my house, left in the *fearful* guard
Of an *unthrift*y knave, and *presently* 170
I will be with you.

Antonio. Hie thee, gentle Jew. [*Exit Shylock*.
The Hebrew will turn Christian : he grows kind.

Bassanio. I like not fair terms and a villain's
mind.

Antonio. Come on : in this there can be *no*
dismay ;

My ships come home a month before the day.
[*Exeunt*.

sheep
oxen
proffer
a i.e. my
friendship
b well and
good
c in return for

put in a bag
immediately
not to be
trusted
careless
servant
immediately

nothing to
frighten us

ACT. II.

SCENE I. *Belmont. A room in Portia's house.*

Flourish of Cornets. Enter the PRINCE OF MOROCCO
and his train ; PORTIA, NERISSA, and others attending

Morocco. Mislake me not for my complexion
The shadow'd livery of the burnish'd sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where *Phœbus*' fire scarce thaws the icicles,
And let us make *incision* for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant : by my love, I swear
The best-regarded virgins of our *'clime*
Have loved it too : I would not change this hue,
Except to *'steal your thoughts*, my gentle queen.
Portia. In *'terms* of choice I am not solely led

dislike
four syllables
dark
bright

= the sun
bloodletting
caused to
fear
most highly
esteemed

a country
b gain your
love
the matter of
choosing

By <i>nice</i> direction of a maiden's eyes; Besides, 'the lottery of my destiny <i>Bars</i> me the right of voluntary choosing: But if my father had not <i>scanted</i> me And <i>hedged</i> me by his 's <i>wit</i> , to yield myself His wife who wins me by that means I told you, Yourself, renowned prince, then 's <i>tood</i> as <i>fair</i> 20 As any comer I have look'd on yet For my affection.	<i>fastidious guidance deprives me of limited fenced in, confined wisdom would have as good a chance</i>
<i>Morocco.</i> Even for that I thank you: Therefore, I pray you, lead me to the caskets To try my fortune. By this scimitar, That slew the Sophy and a Persian prince That won three <i>fields</i> of Sultan Solyman, I would outstare the sternest eyes that look, Outbrave the heart most daring on the earth, Pluck the young sucking cubs from the she-bear, Yea, mock the lion when he roars for prey, 30 To win thee, lady. But, alas <i>the while</i> ! If Hercules and Lichas play at dice <i>Which</i> is the better man, the 'greater throw May turn by fortune from the weaker hand: So is Alcides beaten by his page; And so may I, blind fortune leading me, Miss that which one unworthier may attain, And die with grieving.	<i>who, battles</i> <i>for present circum- stances to settle which</i>
<i>Portia.</i> You must take your chance, And either not attempt to choose at all Or swear, before you choose, if you choose wrong 40 Never to speak to lady afterward In way of marriage: therefore be <i>advised</i> . <i>Morocco.</i> Nor will <i>not</i> . Come, bring me unto my chance.	<i>the matter of deliberate doub. neg</i>

¹ The lottery by which my destiny (in marriage) is to be decided deprives me of the right of choosing as I will.

² ["A prince most prudent, of an excellent and unmatched *wit* and judgment" (*Henry VIII.*, II. iv. 47.)]

³ Would in that case have had as good a chance of winning my affection as any of my suitors whom I have yet seen.

⁴ The higher throw may, by luck, be turned up by.

Portia. First, forward to the temple: after dinner
Your hazard shall be made.

Morocco.

Good fortune then!

To make me blest or curs'd 'st among men.

[*Cornets, and exeunt*]

i.e. to take the
oath
may good
fortune
attend
the happiest

SCENE II. Venice. A street.

Enter LAUNCELOT.

Launcelot. Certainly my conscience will serve
me to run from this Jew my master. The fiend is
at mine elbow and tempts me, saying to me 'Gobbo,
Launcelot Gobbo, good Launcelot,' or 'good Gobbo,'
or 'good Launcelot Gobbo, use your legs, take the
start, run away.' My conscience says 'No; take
heed, honest Launcelot; take heed, honest Gobbo,'
or, as aforesaid, 'honest Launcelot Gobbo; do not
run, 'scorn running with thy heels.' Well, the
most courageous fiend bids me pack: 'Via!' says 10
the fiend; 'away!' says the fiend; 'for the heavens,
rouse up a brave mind,' says the fiend, 'and run.'
Well, my conscience, hanging about the neck of
my heart, says very wisely to me 'My honest
friend Launcelot being an honest man's son,' or
rather an honest woman's son; for indeed my
father did something *smack*, something grow to,
he had a kind of taste: well, my conscience says
'Launcelot, *budge* not.' 'Budge,' says the fiend.
'Budge not,' says my conscience. 'Conscience,' say 20
I, 'you counsel well,' 'Fiend,' say I, 'you counsel
well: to be ruled by my conscience, I should stay
with the Jew my master, who, God bless the mark,
is a kind of devil; and, to run away from the Jew, I
should be ruled by the fiend, who, *saving your*
reverence, is the devil himself. Certainly the Jew
is the very devil *incarnal*; and in my conscience,
my conscience is but a kind of hard conscience, to
offer to counsel me to stay with the Jew. The
fiend gives the more friendly counsel: I will 30

be off quickly
away
heaven's sake

have a taste of
stir

if I were

without
disrespect
to you
incarnate
on

¹ ["I *scorn* that with my heels" (*Much Ado About Nothing*, III. iv. 51.)]
Spurn the idea of running away with the utmost scorn.

run, fiend; my heels are at your command; I will run.

Enter Old Gobbo, with a basket.

Gobbo. Master young man, you, I pray you, which is the way to master Jew's?

Launcelot. [*Aside*] O heavens, this is my true-begotten father! who, being more than *sand-blind*, *high-gravel-blind*, knows me not: I will try *confusions* with him.

Gobbo. Master young gentleman, I pray you, which is the way to master Jew's? 40

Launcelot. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; *marry*, at the very next turning, turn of *no hand*, but turn down indirectly to the Jew's house.

Gobbo. By God's *sonties*, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, *dwelt* with him or no?

Launcelot: Talk you of young Master Launcelot; [*Aside*] Mark me now; now will I raise the *waters*.— Talk you of young Master Launcelot? 50

Gobbo. No master, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man and, God be thanked, *well to live*.

Launcelot. Well, let his father be what *a'* will, we talk of young Master Launcelot.

Gobbo. Your worship's friend and Launcelot, sir,

Launcelot. But I pray you, *ergo* old man, *ergo*, I beseech you, talk you of young Master Launcelot?

Gobbo. Of Launcelot, *an't* please your mastership. 60

Launcelot. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

Gobbo. Marry, God forbid! the boy was the very staff of my age, my very prop.

Launcelot. Do I look like a cudgel or a *hovel-post*, a staff or a prop? Do you know me, father? 70

*half blind
quite
conclusions*

*by Mary
neither way*

saints

i.e. still dwell

tears

*well off
he*

therefore

if it

*post used as a
prop to a
hovel or
shed*

Gobbo. Alack the day, I know you not, young gentleman: but, I pray you, tell me, is my boy, God rest his soul, alive or dead?

Launcelot. Do you not know me, father?

Gobbo. Alack, sir, I am sand-blind; I know you not.

Launcelot. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may, but at the length truth will out. 80

Gobbo. Pray you sir, stand up: I am sure you are not Launcelot, my boy.

Launcelot. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be. 90

Gobbo. I cannot think you are my son.

Launcelot. I know not what I shall think of that: but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

Gobbo. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. 'Lord worshipped might he be! what a beard hast thou got! thou has got more hair on thy chin than Dobbin my 'fill-horse has on his tail. 100

Launcelot. It should seem then that Dobbin's tail grows backward: I am sure he has more hair of his tail than I have of my face when I last saw him.

Gobbo. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How 'gree you now?

Launcelot. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a 110

alas

servant

shaft-horse

on

do

determined

¹ May the Lord be worshipped.

² ["An you draw backward we'll put you in the fills" (T. and C., III. ii. 48.)]

very Jew: give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give *me* your present to one Master Bassanio, who indeed gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: *to him*, father; for I am a Jew, if I serve the Jew any longer. ✓

Enter BASSANIO, with LEONARDO and other followers.

Bassanio. You may do so; but let it be so ¹²⁰ hasted that supper be ready at the *farthest* by five of the clock. See these letters delivered; *put* the liveries *to making*, and desire Gratiano to come *anon* to my lodging. [*Exit a Servant.*]

Launcelot. *To him*, father.

Gobbo. God bless your worship!

Bassanio. *Gramercy!* would'st thou aught with me?

Gobbo. Here's my son, sir, a poor boy,—

Launcelot. Not a poor boy sir, but the rich ¹³⁰ Jew's man; that would, sir, as my father shall specify—

Gobbo. He hath a great *infection*, sir, as one would say, to serve—

Launcelot. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify,—

Gobbo. His master and he, saving your worship's reverence, are scarce *cater-cousins*—

Launcelot. To be brief, the very truth is that ¹⁴⁰ the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall *frutify* unto you,—

Gobbo. I have here a dish of doves that I would bestow upon your worship, and my suit is—

Launcelot. In very brief, the suit is *impertinent* myself, as your worship shall know by this

*thorough
count*

for me

*go quickly to
him*

*latest
order
to be made
at once*

*Grand merci
(much
thanks)*

servant

*for—
"affection"*

fourth cousins

*for—
"certify"*

*for—
"pertinent"*

honest old man ; and, though I say it, though old man, yet poor man, my father.

Bassanio. One speak for both. What would 150 you?

Launcelot. Serve you, sir.

Gobbo. That is the very defect of the matter, sir.

Bassanio. I know thee well ; thou hast obtain'd thy suit :

Shylock thy master spoke with me this day,
And hath *preferr'd* thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Launcelot. The old proverb is very well *parted*
between my master Shylock and you, sir ; you have
the grace of God, sir, and he hath enough. 160

Bass. Thou speak'st it well. Go, father, with thy son.

Take leave of thy old master and inquire
My lodging out. Give him a livery
More *guarded* than his fellows' : see it done.

Launcelot. Father, in. I cannot get a service,
no ; I have ne'er a tongue in my head. Well, if
any man in Italy have a fairer *table* which doth
offer to swear upon a book, I shall have good
fortune. Go to, here's a simple line of life : here's
a small trifle of wives : alas, fifteen wives is 170
nothing ! eleven widows and nine maids is a simple
coming-in for one man : and then to 'scape
drowning thrice, and to be in peril of my life with
the edge of a feather-bed ; here are simple 'scapes.
Well, if Fortune be a woman, she's a good wench
for *this gear*. Father, come ; I'll take my leave of
the Jew in the twinkling of an eye.

[*Exeunt Launcelot and Old Gobbo.*]

Bassanio. I pray thee, good Leonardo, *think*
on this :

These things being bought and orderly bestow'd
Return in haste, for I do *feast* to-night 180
My best-esteem'd acquaintance : *hie* thee, go.

Leonardo. My best endeavours shall be done
herein.

for—
"effect"

recommended
for
promotion

shared

trimmed

palm of the
hand

income, or
allowance
escape

stuff
(= on this
account)

attend
carefully
to

entertain
hasten

Enter GRATIANO.

Gratiano. Where is your master?

Leonardo. Yonder, sir, he walks. [Exit.

Gratiano. Signior Bassanio!

Bassanio. Gratiano!

Gratiano. I have a *suit* to you.

Bassanio. You have obtain'd it.

Gratiano. You must not *deny* me: I must go with you to Belmont.

Bass. Why then you must. But hear *thee*, 190

Gratiano;

Thou art too wild, too *rude* and *bold* of voice;

Parts that become thee happily enough

And in such eyes as ours appear not faults;

But where thou art not known, why, there they *show*

Something too *liberal*. Pray thee, take *pain*

To allay with some cold drops of modesty

Thy *skipping* spirit, lest through thy wild behaviour

I be *misconstrued* in the place I go to

And lose my hopes.

Gratiano. Signior Bassanio, hear me:

If I do not put on a sober *habit*,

Talk with *respect* and swear but *now and then*, 200

Wear prayer-books in my pocket, look *demurely*,

Nay more, while grace is saying, *hood* mine eyes

Thus with my hat, and sigh and say 'amen,'

Use all the observance of *civility*,

Like one well studied in a *sad ostent*

To please his grandam, never trust me more.

Bassanio. Well, we shall see your *bearing*.

Gra. Nay, but I *bar* to-night: you shall not *gauge* me

By what we do to-night.

Bassanio. No, that *were pity*: 210

I would entreat you rather to put on

Your *boldest suit of mirth*, for we have friends

That purpose merriment. But fare you well:

I have some business.

petition

refuse

thou

rough
plain spoken
qualities

appear
free,
licentious
gains
exuberant

misunder-
stood

demeanour
circumspec-
tion
occasionally
serious
cover

refinement
grave
appearance

behaviour
except,
exclude
judge,

estimate
would be a
mistake
most
mirthful
behaviour

Gratiano. And I must to Lorenzo and the rest :
But we will visit you at supper-time. [Exeunt.]

SCENE III. The same. A room in Shylock's house.

Enter JESSICA and LAUNCELOT.

Jessica. I am sorry thou wilt leave my father so :
Our house is hell, and thou, a merry devil,
'Didst rob it of some taste of tediousness.
But fare thee well, there is a ducat for thee :
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest :
Give him this letter ; do it secretly ;
And so farewell : I would not have my father
See me in talk with thee.

Launcelot. Adieu ! tears exhibit my tongue.
Most beautiful pagan, most sweet Jew, adieu :
these foolish doops do something drown my manly
spirit : adieu.

Jessica. Farewell, good Launcelot.

[Exit Launcelot.]

Alack, what heinous sin is it in me
To be ashamed to be my father's child !
'But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [Exit.]

SCENE IV. The same. A street.

Enter GRATIANO, LORENZO, SALARINO, and SALANIO.

Lorenzo. Nay, we will slink away in supper-time,
Disguise us at my lodging and return,
All in an hour.

Gratiano. We have not made good preparation.
Salarino. We have not spoke us yet of torch-
bearers.

Salanio. 'Tis vile, unless it may be quaintly
order'd,
And better in my mind not undertook.

touch

9 for—" in-
hibit" or
"restrain"
i.e. not a
christian
somewhat

odious

[struggle
between duty
to her father
and love for
Lorenzo]

retire
secretly
during

bespoken

elegantly
arranged
upon
undertaken

¹ Didst in some degree lessen its dreariness.

² But though I am Shylock's daughter by birth, I do not inherit his disposition.

Lorenzo. 'Tis now but four o'clock: we have
two hours
To furnish us.

Enter LAUNCELOT, with a letter.

Friend Launcelot, what's the news?

Launcelot. An it shall please you to break up 10
this, it shall seem to signify.

Lorenzo. I know the *hand*: in faith, 'tis a fair
hand,

And whiter than the paper it *writ* on
Is the fair hand that *writ*.

Gratiano. Love-news, in faith.

Launcelot. By your leave, sir.

Lorenzo. Whither goest thou?

Launcelot. Marry, sir, to *bid* my old master
the Jew to sup to-night with my new master
the Christian.

Lorenzo. Hold here, take *this*: tell gentle 20
Jessica

I will not fail her; speak it privately; go.—
Gentlemen, [*Exit Launcelot.*]

Will you prepare you for this masque to-night?
I am provided of a torch-bearer.

Salarino. Ay, marry, I'll be gone about it
straight.

Salanio. And so will I.

Lorenzo. Meet me and Gratiano

At Gratiano's lodging *some hour* hence.

Salarino. 'Tis good we do so.

[*Exeunt Salarino and Salanio.*]

Gratiano. Was not that letter from fair Jessica?

Lorenzo. I must *needs* tell thee all. She hath 30
directed

How I shall take her from her father's house,
What gold and jewels she is furnish'd with,
What page's suit she hath in readiness.
If e'er the Jew her father *come* to heaven,
It will be for his gentle daughter's sake:
And never *dare misfortune* cross her foot,

*If
open*

handwriting

*wrote
wrote*

*with your
permission*

invite

i.e. money

with

immediately

*about an
hour*

*of necessity
given
instructions*

*get
let misfortune
dare to
path*

Unless *she* do it under this excuse,
That she is issue to a *faithless* Jew.
Come, go with me; peruse this as thou goest:
Fair Jessica *shall* be my torch-bearer. [Exeunt.

i.e. *misfortune*
unbelieving

will

SCENE V. *The same. Before Shylock's house.*

Enter SHYLOCK and LAUNCELOT.

Shylock. Well, thou shalt see, thy eyesshall be
thy judge,

The difference of old Shylock and Bassanio:—
What, Jessica!—thou shalt not *gormandise*,
As thou hast done with me:—What Jessica!—
And sleep and snore, and *rend apparel out*:—
Why, Jessica, I say!

eat greedily

wear clothes
out

Launcelot. Why, Jessica!

Shylock. Who bids thee call; I do not bid thee
call.

Launcelot. Your worship was *wont* to tell me
that I could do nothing without *bidding*.

accustomed
being
ordered

Enter JESSICA.

Jessica. Call you? what is your will?

10

Shylock. I am *bid forth* to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they *flatter me*:
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am *right loath* to go:
There is some ill *a-brewing* towards my rest,
For I did dream of money-bags *to-night*.

invited

pretend good
will to me

Take care of
very reluctant
preparing
last night

Launcelot. I beseech you, sir, go: my young
master doth expect your *reproach*.

20

Shylock. So do I his.

for—
"approach"

Launcelot. And they have conspired together, I
will not say you shall see a *masque*; but if you
do, then it was not for nothing that my nose fell
a-bleeding on *Black-Monday* last at six o'clock i'
the morning, falling out that year on Ash-
Wednesday was four year, in the afternoon.

masquerade

Easter
Monday

Shy. What, are there *masques*? *Hear you me*,
Jessica:

Listen
attentively

Look up my doors; and when you hear the drum
And the vile squealing of the wry-neck'd fife, 30
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with *varnish'd* faces,
But stop my house's ears, I mean my *casements* :
Let not the sound of *shallow foppery* enter
My sober house. By Jacob's staff, I swear,
I have no *mind* of feasting forth to-night :
But I will go. Go you before me, sirrah ;
Say I will come.

*painted
windows
silly
frivolity
intention*

Lancelot. I will go before, sir. Mistress, look 40
out at window, for all this ;

There will come a Christian by,

Will be worth a Jewess' eye. [*Exit.*

Shylock. What says that fool of Hagar's
offspring, ha ?

Jes. His words were 'Farewell mistress ;'
nothing else.

Shylock. The *'patch* is kind enough, but a huge
feeder ;

*fool
good natured*

*Snail-slow in profit, and he sleeps by day
More than the wild-cat : drones hive not with me :
Therefore I part with him, and part with him
To one that I would have him help to waste 50

His borrow'd purse. Well, Jessica, go in :

Perhaps I *will* return immediately :

Do as I bid you ; shut doors after you :

Fast bind, fast find ;

A proverb never *stale* in thrifty mind. [*Exit.*

Jessica. Farewell ; and if my fortune be not
cross'd,

*i.e. the 3,000
ducats
shall*

out of date

I have a father, you a daughter, lost. [*Exit.*

thwarted

SCENE VI. *The same.*

Enter GRATIANO and SALARINO, masqued.

Gratiano. This is the *pent-house* under which
Lorenzo

shed

Desired us to *make stand*.

await him

¹ ["A crew of *patches* rude mechanicals" (*M. N. D.*, III. ii. 9.)]

² As slow as a snail in any work that may bring profit to his master.

Salarino. His hour is almost past.
Gratiano. And it is *marvel* he *out-dwells* his
~~hour~~,
 For lovers ever run before the clock.
Salarino. O, ten times faster¹ Venus' pigeons fly
 To seal love's bonds *new-made*, than they are wont
 To keep *obliged* faith unforfeited !
Gratiano. That ever *holds* : who riseth from a
 feast
 With that keen appetite that he sits *down* ?
 Where is the horse that doth ²*untread* again 10
 His tedious *measures* with the unbated fire
 That he did pace them first ? All things that *are*
 Are with more spirit chased than enjoy'd.
 How like a *younker* or a prodigal
 The *scarfed* bark puts from her native bay,
 Hugg'd and embraced by the strumpet wind !
 How like the prodigal doth she return,
 With *over-weather*³ d ribs and ragged sails,
 Lean, rent and beggar'd by the strumpet wind !
Salarino. Here comes Lorenzo : more of this 20
 hereafter.

Enter LORENZO.

Lorenzo. Sweet friends, your patience for my
 long *abode* ;
 Not I, but my affairs, have made you wait :
 When you shall please to play the thieves for
 wives,
 I'll watch as long for you then. Approach ;
 Here dwells my *father* Jew. Ho ! who's within ?
Enter JESSICA, above, in boy's clothes.
Jessica. Who are you ? Tell me, for more
 certainty,
Albeit I'll swear that I do know your tongue.
Lorenzo. Lorenzo, and thy *love*.
Jessica. Lorenzo, certain, and my *love* indeed,
 For *who* love I so much ? And now who knows 30

marvellous
out stays
the time
fixed by
him
i.e. doves
newly
bound by
contract
holds good

down with
retrace
paces
exist

youngster
decked with
flags
vessel
weather-
beaten

tarrying

i.e. father-in-
law

though
dissyllable
lover
lover
whom

¹ ["I met her deity cutting the clouds towards Paphos; and her son dove-draw with her" (*Tempest* IV. i. 94.)]

² ["We will *untread* the steps of damned flight" (*King John*, V. iv. 52.)]

But you, Lorenzo, whether I am yours?	<i>except</i>
Lor. Heaven and thy thoughts are witness that thou art.	
Jessica. Here, catch this casket; it is worth the pains.	
I am glad 'tis night, you do not look on me,	
For I am much ashamed of my <i>exchange</i> :	<i>exchange of dress</i>
But love is blind and lovers cannot see	
The pretty follies that themselves commit;	
For if they could, Cupid himself would blush	
To see me thus transformed to a boy.	
Lorenzo. Descend, for you must be my torch- bearer.	40
Jessica. What, must I hold a candle to my shames?	
They in themselves, good sooth, are <i>too too light</i> .	<i>truth apparent</i>
Why, 'tis an office of discovery, love;	
And I <i>should</i> be obscured.	<i>ought to</i>
Lorenzo. So are you, sweet,	
Even in the lovely <i>garnish</i> of a boy.	<i>dress</i>
But come at once;	
For the <i>close</i> night doth play the runaway,	<i>secret</i>
And we are stay'd for at Bassanio's feast.	
Jessica. I will make fast the doors, and <i>gild</i> <i>myself</i>	<i>supply myself with gold</i>
With some more ducats, and be with you <i>straight</i> .	<i>immediately</i>
[Exit above.]	
Gratiano. Now, by my hood, a Gentile and no Jew.	
Lorenzo. Beshrew me <i>but</i> I love her heartily:	<i>curse me</i>
For she is wise, if I can judge of her,	<i>if I do not</i>
And fair she is <i>if that</i> mine eyes be true.	<i>if it be that</i>
And true she is, as she hath proved herself,	
And therefore, like herself, wise, fair and true,	<i>that cannot change</i>
Shall she be placed in my <i>constant</i> soul.	

¹ Carry a torch and so reveal that of which I ought to be ashamed.

² Too too, emphatic; so, "O that this too too solid flesh would melt" (*Hamlet*).

³ A duty that will discover me, and I ought to be disguised.

⁴ And so you are disguised, even in this boy's dress which so becomes you.

⁵ "The secret night is fast running away" (*Cl. Pr.*).

Enter JESSICA, below.

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.

[Exit with Jessica and Salarino.]

Enter ANTONIO.

Antonio. Who's there? 60

Gratiano. Signior Antonio!

Antonio. Fie, fie, Gratiano! where are all the rest?

'Tis nine o'clock: our friends all stay for you.

No masque to-night: the wind is *come about*;

Bassanio *presently* will go aboard:

I have sent twenty out to seek for you.

Gratiano. I am glad on't: I desire no more delight

Than to be under sail and gone to-night. *[Exeunt.]*

SCENE VII. Belmont. A room in Portia's house.

Flourish of Cornets. Enter PORTIA, with the PRINCE OF MOROCCO, and their trains.

Portia. Go draw aside the curtains and discover
The several caskets to this noble prince.

Now make your choice.

Morocco. The first, of gold, *who* this inscription
bears,

'Who chooseth me shall gain what many men
desire;'

The second, silver, which this promise carries,

'Who chooseth me shall get as much as he
deserves;'

This third, dull lead, with warning all as blunt,

'Who chooseth me must give and hazard all he
hath.'

How shall I know if I do choose the right? 10

Portia. The one of them contains my picture,
Prince:

If you choose that, then I am yours *withal*.

Morocco. Some god direct my judgement! Let
me see;

*veered round
immediately*

of it

*disclose
different*

which

bears

*quite
plain
risk*

the right one

*with it: as
well*

I will survey the inscriptions back again. What says this leaden casket? <i>'Who chooseth me must give and hazard all he hath.'</i>		in reverse order
Must give! for what? for lead? hazard for lead? This casket threatens. Men that hazard all Do it in hope of fair advantages. A golden mind 'stoops not to shows of dress; I'll then nor give nor hazard ought for lead. What says the silver with her virgin hue? 'Who chooseth me shall get as much as he deserves.' As much as he deserves! Pause there, Morocco, And weigh thy value with an even hand: If thou be'st rated by thy estimation, Thou dost deserve enough; and yet enough May not extend so far as to the lady: And yet to be <i>afraid</i> of my <i>deserving</i> Were but a weak <i>disabling</i> of myself.	20	appearances therefore neither anything
As much as I deserve! Why, that's the lady: I do in birth deserve her, and in fortunes, In graces and in qualities of breeding; But more than these, in love I do deserve. What if I stray'd no further, but chose here? Let's see once more this saying <i>graved</i> in gold; 'Who chooseth me shall gain what many men desire.' Why, that's the lady; all the world desires her; From the four corners of the earth they come, To kiss the shrine, this <i>mortal breathing</i> saint; The Hyrcanian deserts and the <i>vasty</i> wilds Of wide Arabia are as <i>throughfares</i> now For princes to come <i>view</i> fair Portia: The <i>watery kingdom</i> , whose ambitious head Spits in the face of heaven, is no <i>bar</i> To stop the foreign <i>spirits</i> , but they come, As o'er a brook, to see fair Portia. One of these three contains her <i>heavenly picture</i> . Is't <i>like</i> that lead contains her? 'Twere damnation	30	impartial reputation afraid i.e. to have doubts deserts would be disparagement engraved
	40	still living desolate thoroughfares to view ocean obstruction men of spirit
		likely

¹ Does not condescend to having anything to do with what appears worthless as this lead appears to be.

² ["I can call spirits from the vasty deep" (*Henry IV.*, III i. 52.)]

SCENE VIII. Venice. A street.

Enter SALARINO and SALANIO.

Salarino. Why, man, I saw Bassanio under sail:

With him is Gratiano gone along;
And in that ship I am sure Lorenzo is not.

Salanio. The villain Jew with outcries raised the duke,

Who went with him to search Bassanio's ship.

Salarino. He came too late, the ship was under sail:

But there the duke was given to understand
That in a gondola were seen together

Lorenzo and his *amorous* Jessica:

Besides, Antonio *certified* the duke

They were not with Bassanio in his ship.

Salanio. I never heard a *passion* so confused,
So strange, outrageous, and so variable,

As the dog Jew did utter in the streets:

'My daughter! O my ducats! O my daughter!

Fled with a Christian! O my Christian ducats!

Justice! the law! my ducats, and my daughter!

A sealed bag, two sealed bags of ducats,

Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious

stones,

Stolen by my daughter! *Justice!* find the girl;

She hath the stones upon her, and the ducats.'

Salarino. Why, all the boys in Venice follow him,

Crying, his stones, his daughter, and his ducats.

Salanio. Let good Antonio look he *keep his day*,
Or he shall pay for this.

Salarino. Marry, 'well remember'd.

I *reason'd* with a Frenchman yesterday,

Who told me, in the *narrow seas* that part

roused

informed

*loving
assured*

*passionate
outcry*

*let me have
justice*

*be punctual to
the day of
payment
otherwise
by Mary
conversed
the English
Channel*

¹ You remind me just at the right moment of something which had escaped my memory.

² ["Whose high upreared and abutting fronts the perilous narrow ocean (i.e. the English Channel) parts asunder" (*Henry V.*, Prologue 22.)]

The French and English, there miscarried
 A vessel of our country, 'richly fraught : 30
 I thought upon Antonio when he told me,
 And wish'd *in silence* that it were not his.

Salanio. You were best to tell Antonio what
 you hear ;
 Yet do not suddenly, for it may grieve him.

Salarino. A kinder gentleman treads not the
 earth.

I saw Bassanio and Antonio part :
 Bassanio told him he would *make some speed*
Of his return : he answer'd, ' Do not so ;
Slubber not business for my sake, Bassanio,
 But 'stay the very riping of the time ; 40
 And for the Jew's bond which he *hath of me*,
 Let it not enter in your *mind of love*
 Be merry, and employ your chiefest thoughts
 To courtship and such fair *ostents of love*
 As shall *conveniently* become you there : '
 And even there, his eye being big with tears,
 Turning his face, he put his hand behind him,
 And with *affection wondrous sensible*
 He wrung Bassanio's hand, and so they parted.

Salanio. I think he only loves the world for 50
 him.

I pray thee, let us go and find him out
 And *quicken* his embraced heaviness
 With some delight or other.

Salarino. Do we so. [Exeunt.]

SCENE IX. Belmont. A room in Portia's house.

Enter NERISSA with a Servitor.

Ner. Quick, quick, I pray thee ; draw the
 curtain straight :

The Prince of Arragon hath ta'en his oath,
 And comes 'to his election *presently*.

founded
freighted .
laden
silently
the vessel
it would be

take leave of
each other
return as soon
as possible
spoil or mar
 40
as regards
holds from me
loving mind

display
fitly

i.e. away
emotion
wonderfully
sensitive
on his account

enliven: cheer

draw back
immediately
taken
immediately

¹ With a valuable cargo.

² Stay (at Belmont) as long as is necessary for the perfect fulfilment of your enterprise.

³ Cheer the sadness to which he clings.

⁴ To make his choice at once.

Flourish of Cornets. Enter the PRINCE OF ARRAGON, PORTIA, and their trains.

Portia. Behold, there stand the caskets, noble prince:

If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemnized;
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

i.e. my
portrait
immediately

Arragon. I am enjoin'd by oath to observe three things:

First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage:

10

i.e. in
choosing

Lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.

trisyllable

to make a
fortunate
selection

Portia. To these injunctions every one doth swear

That comes to hazard for my worthless self.

Arragon. And so have I address'd me. ¹Fortune now

prepared my
self

To my heart's hope! Gold; silver; and base lead. 20
'Who chooseth me must give and hazard all he hath.'

You shall look fairer, ere I give or hazard.

What says the golden chest? ha! let me see:

'Who chooseth me shall gain what many men desire.'

What many men desire! that 'many' may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,

refer to
appearance
foolish
house martin,
swallow
exposed to
storms
accident
agree
ordinary men

'Even in the force and road of casualty.

30

I will not choose what many men desire,
'Because I will not jump with common spirits

¹ May the desire of my heart be gratified by good luck.

² Directly in the path of any accident and exposed to its full force.

³ Because I will not consort with ordinary men and put myself on the level of the ignorant common people.

And rank me with the barbarous multitudes.
 Why, then to thee, thou silver treasure-house;
 Tell me once more what *title* thou dost bear:
 'Who chooseth me shall get as much as he
 deserves.'

And well said too; for who shall go about
 To cozen fortune and be honourable
 Without the stamp of merit? Let none presume
 To wear an undeserved dignity. 40
 O, that *estates*, degrees and offices
 Were not *derived* corruptly, and that *clear* honour
 Were *purchased* by the merit of the wearer!
 How many then should *cover* that stand bare!
 How many be commanded that command!
 How much low peasantry would then be glean'd
 From the true *seed of honour*! and how much honour
 Pick'd from the chaff and *ruin* of the times
 To be new-*varnish'd*! Well, but to my choice:
 'Who chooseth me shall get as much as he deserves.' 50
 I will assume *desert*. Give me a key for this,
 And instantly unlock my fortunes here.

[He opens the silver casket.

Portia. Too long a pause for that which you
 find there.

Arragon. What's here? the portrait of a
blinking idiot,
 Presenting me a *schedule*! I will read it.
 How much unlike art thou to Portia!
 How much unlike my hopes and my deservings!
 'Who chooseth me shall have as much as he
 deserves.'

Did I deserve no more than a fool's head?
 Is that my prize? are my deserts no better? 60
 Portia. To offend, and judge, are distinct offices
 And of opposed natures.

Arragon. What is here?
 [Heads] The fire seven times tried this:
 Seven times tried that judgment is,
 That did never choose amiss.
 Some there be that shadows kiss;
 Such have but a shadow's bliss;

motto

*a good motto
 cheat
 gain high
 rank*

*dignities
 obtained
 pure
 acquired
 wear their
 hats*

*children of
 persons of
 rank
 refuse
 i.e. outcasts
 that I merit
 success*

*winking
 written scroll*

disyllable

*cherish vain
 delusions
 happiness*

<p><i>There be fools alive, I wis, Silver'd o'er; and so was this. Take what wife you will to bed, I will ever be your head: So be gone: you are sped. Still more fool I shall appear By the time I linger here: With one fool's head I came to woo, But I go away with two. Sweet, adieu. I'll keep my oath, Patiently to bear my wroth.</i></p> <p><i>[Exeunt Arragon and train.]</i></p> <p><i>Portia.</i> Thus hath the candle sing'd the moth. O, these <i>deliberate</i> fools! when they do choose,</p> <p><i>Nerissa.</i> The ancient saying is no <i>heresy</i>, Hanging and wiving goes by destiny.</p> <p><i>Portia.</i> Come, <i>draw</i> the curtain, Nerissa.</p> <p><i>Enter a Servant.</i></p> <p><i>Servant.</i> Where is my lady? <i>Portia.</i> Here: what would my lord? <i>Servant.</i> Madam, there is alighted at your gate A <i>young Venetian</i>, one that comes before To signify the approaching of his lord? From whom he bringeth <i>sensible</i> regrets, To wit, besides <i>commendations</i> and courteous <i>breath</i>, Gifts of rich value. ^a Yet I have not seen So <i>unlikely</i> an ambassador of love: A day in April never came so sweet, To show how <i>costly</i> summer was at hand, As this <i>fore-spurrer</i> comes before his lord.</p> <p><i>Portia.</i> No more, I pray thee: I am half <i>afraid</i> Thou wilt say <i>anon</i> he is some kin to thee, Thou spend'st such <i>high-day wit</i> in praising him.</p>	<p><i>certainly</i></p> <p><i>despatched:</i> <i>settled with</i> <i>according to</i> <i>of time</i></p> <p><i>misery</i></p> <p><i>that carefully</i> <i>consider</i> <i>beforehand</i> <i>false doctrine</i></p> <p><i>draw to</i></p> <p><i>i e. Gratiano</i> <i>evident to the</i> <i>senses</i> <i>greetings</i> <i>namely</i> <i>compliments</i> <i>salutations</i> <i>up to this</i> <i>time</i> <i>b good-looking</i> <i>c rich in its</i> <i>gifts</i> <i>d forerunner</i> <i>e afraid</i> <i>f immediately</i> <i>g high spirits</i> <i>as on a</i> <i>holiday</i></p>
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¹ "They are so overwise that their subtlety leads them to make a wrong choice" (*Cl. Pr.*).

² ["Art thou not fatal vision, sensible to feeling as to sight" (*Mac.*, II. i. 36.)]

Come, come, Nerissa ; for I long to see
Quick Cupid's 'post that comes so mannerly. 100

Nerissa. ²Bassanio, lord Love, if thy will it be !

[*Exeunt.*]

postman,
swift
messenger
courteously

ACT III.

SCENE I. Venice. A street.

Enter SALANIO and SALARINO.

Salanio. Now, what news on the Rialto ?

Salarino. Why, yet it lives there *unchecked* that Antonio hath a ship of rich *lading* wrecked on the narrow seas ; the Goodwins, I think they call the place ; a very dangerous *flat* and fatal, where the *carcasses* of many a *tall* ship lie buried, as they say, if my gossip Report be an *honest* woman of her word.

still
uncon-
tradicted
cargo
English
Channel
sandbank
hulls,
large
trustworthy

Salanio. I would she were as lying a *gossip* in that as ever *knapped* ginger or made her neighbours 10 believe she wept for the death of a third husband. But it is true, ³without any *slips* of *proluxity* or crossing the plain highway of talk, that the good Antonio, the honest Antonio,——O that I had a title good enough to *keep his name company* !—

a *crony*,
familiar
acquaintance
broke in *pieces*
digressions
tediousness

Salarino. Come, *the full stop.*

Salanio. Ha ! what sayest thou ? Why, the end is, he hath lost a ship.

apply to him
the end of it

Salarino. I would it might prove the end of his losses.

Salanio. Let me say 'amen' *betimes*, lest the devil *cross* my prayer, for here he comes in the likeness of a Jew. 20

in good
time
thwart

Enter SHYLOCK.

How now, Shylock ! what news among the merchants ?

Shylock. You knew, none so well, none so well as you, of my daughter's flight.

¹ ["Your native town you entered like a *post*" (*Coriolanus*, V. vi. 50.)]

² May this suitor, if it be the will of love, turn out to be Bassanio.

³ Without wandering into rambling statements or deviating from plain straight forward language.

Salarino. That's certain : I, for my part, knew the tailor that made the 'wings she flew withal.

Salanio. And Shylock, for his own part, knew 30 the bird was fledged ; and then it is the *complexion* of them all to leave the dam.

Shylock. My own flesh and blood to rebel !

Salarino. There is more difference between thy flesh and hers than between jet and ivory ; more between your bloods than there is between red wine and *Rhenish*. But tell us, do you hear whether Antonio have had any loss at sea or no ?

Shylock. There I have another bad *match* : a bankrupt, a prodigal, who dare scarce show his head on the Rialto ; a beggar, that was used to come so *smug* upon the *mart* ; let him look to his bond : he was wont to call me usurer ; let him look to his bond : he was wont to lend money for a Christian courtesy ; let him look to his bond. 40

Salarino. Why, I am sure, if he forfeit, thou wilt not take his flesh : what's that good for ?

Shylock. To bait fish withal : if it will feed nothing else, it will feed my revenge. He hath disgraced me, and *hindered* me half a million ; 50 laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, *heated* mine enemies ; and what's his reason ? I am a Jew. Hath not a Jew eyes ? hath not a Jew hands, organs, *dimensions*, senses, *affections*, *passions* ? *fed* with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is ? If you prick us, do we not bleed ? 60 if you tickle us, do we not laugh ? if you poison us, do we not die ? and if you wrong us, shall we not revenge ? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility ? Revenge. If a Christian wrong a Jew, what should his *sufferance* be by

*nature,
disposition*

*i.e. a white
wine*

bargain

*neat, trim
market place
i.e. the Rialto*

*prevented me
from
gaining
exasperated*

*parts of the
body
feelings
emotions
is he not fed ?*

forbearance

¹ The boy's dream in which she eloped.

Christian example? Why, revenge. The villany you teach me, I will execute, and ^{it} shall go hard but I will *better* the instruction.

Enter a Servant.

Servant. Gentlemen, my master Antonio is at 70 his house and desires to speak with you both.

Salarino. We have been up and down to seek him.

Enter TUBAL.

Salanio. Here comes another of the *tribe*: a third cannot be *matched*, unless the devil himself turn Jew.

[*Exeunt Salanio, Salarino, and Servant.*]

Shylock. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tubal. I often came where I did hear of her, but cannot find her. 80

Shylock. Why, there, there, there! a diamond gone, *cost* me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now; two thousand ducats *in that*; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were *hearsed* at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what's spent in the search: why, thou *loss upon loss*! the thief gone 90 with so much, and so much to find the thief; and no satisfaction, no revenge: *nor* no ill luck stirring but what *lights on* my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tubal. Yes, other men have ill luck too: Antonio, as I heard in Genoa,—

Shylock. What, what, what? ill *luck*, ill *luck*?

Tubal. Hath an argosy cast away, coming from Tripolis.

Shylock. I thank God, I thank God. Is't true, 100 is't true?

improve upon

*race
found to equal
them*

which cost

*gone in that
diamond*

in a coffin

*one loss after
another*

*doub. neg.
descends upon*

*fortune,
chance*

¹ It will be a difficult task if I do not improve upon the lesson you have taught me.

Tubal. I spoke with some of the sailors that escaped the wreck.

Shylock. I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

Tubal. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shylock. Thou stickest a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats! 110

Tubal. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shylock. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

Tubal. One of them showed me a ring that he had of your daughter for a monkey.

Shylock. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it 120 for a wilderness of monkeys.

Tubal. But Antonio is certainly undone.

Shylock. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our ✓
[*Exeunt.*]

SCENE II. Belmont. A room in Portia's house.

Enter BASSANTIO, PORTIA, GRATIANO, NERISSA, and Attendants.

Portia. I pray you, tarry: pause a day or two Before you hazard; for, in choosing wrong, I lose your company: therefore forbear awhile. There's something tells me, but it is not love, I would not lose you; and you know yourself, 'Hate counsels not in such a quality.

escaped from

at one time

cannot help
but become
bankrupt

ruined

engage for me
engage before-
hand
trade: profit

if you choose

hatred
manner

¹"Hatred does not give counsels of such a kind as those which I am giving you" (*Ch. Fr.*).

O happy torment, when my torturer Doth teach me answers <i>for deliverance</i> ! But let me to my fortune and the caskets.		<i>which shall obtain my deliverance</i>
<i>Portia.</i> Away then ! I am lock'd in one of them : 40 If you do love me, you will find me out. Nerissa and the rest, stand all <i>aloof</i> . Let music sound while he doth make his choice ; Then, if he lose, he makes a swan-like end, <i>Fading</i> in music : that the comparison May stand more <i>proper</i> , my eye shall be the stream And watery death-bed for him. He may win ; And what is music then ? Then music is Even as the <i>flourish</i> when true subjects bow To a new-crowned monarch : such it is 50 As are those <i>dulcet</i> sounds in break of day That creep into the dreaming bridegroom's ear And summon him to marriage. Now he goes, With no less <i>presence</i> , but with much more love, Than young Alcides, when he did redeem The virgin tribute paid by howling Troy To the sea-monster : I <i>stand</i> for sacrifice ; The rest <i>aloof</i> are the <i>Dardanian wives</i> , With <i>bleared</i> visages, come forth to view The <i>issue</i> of the exploit. Go, Hercules ! Live thou, I live : with much much more dismay I view the fight than thou that <i>makest the fray</i> .		<i>at a distance</i> <i>vanishing completely</i> <i>i.e. of trumpets sweet at</i> <i>dignity of mien</i> <i>represent Hesione standing apart Trojan women tearful result if thou live engagest in the trial</i>
<i>Music, whilst BASSANIO comments on the caskets to himself.</i> SONG. Tell me where is fancy bred, Or in the heart or in the head ? How begot, how nourished ? <i>Reply, reply.</i> It is engender'd in the eyes, With gazing fed ; and fancy <i>dies</i> In the cradle where it lies. Let us all ring fancy's knell : I'll begin it,—Ding, dong, bell. All. Ding, dong, bell.	60	<i>love whether begotten</i> <i>conceived</i> <i>in its infancy</i>

1 ["I will play the swan and die in music" (*Othello*, V. ii. 247.)]

Bas. So may the outward <i>shows</i> be least themselves :	<i>appearances</i>
The world is <i>still</i> deceived with ornament.	<i>constantly</i>
In law, what plea so tainted and corrupt	<i>pleasing,</i>
But, being season'd with a <i>gracious</i> voice,	<i>evil</i>
Obscures the <i>show of evil</i> ? In religion,	<i>appearance</i>
What damned error, but <i>some sober brow</i>	<i>some one of</i>
Will bless it and <i>approve it with</i> a text,	<i>serious</i>
Hiding the grossness with fair ornament ?	<i>aspect</i>
There is no vice so <i>simple</i> but assumes	<i>prove it by</i>
Some mark of virtue on <i>this</i> outward parts :	<i>unmixed</i>
How many cowards, whose hearts are all as false	<i>a = its</i>
As stairs of sand, wear <i>yet</i> upon their chins	<i>nevertheless</i>
The beards of Hercules and frowning Mars,	
Who, inward search'd, have livers white as milk ;	<i>i.e. a beard</i>
And these assume but <i>'valour's excrement</i>	<i>formidable</i>
To render them <i>redoubted</i> ! Look on beauty,	<i>i.e. at so much</i>
And you shall see 'tis purchased <i>by the weight</i> ;	<i>a pound</i>
Which therein works a miracle in nature,	
Making them lightest that wear most of it :	<i>curled,</i>
So are those <i>crisp'd snaky</i> golden locks	<i>winding</i>
Which make such <i>wanton</i> gambols with the wind,	<i>playful</i>
Upon <i>supposed</i> fairness, often known	<i>fictitious</i>
To be the <i>dowry</i> of a <i>second</i> head,	<i>beauty</i>
The skull that bred them <i>in</i> the sepulchre.	<i>property</i>
Thus ornament is but the <i>bequiled</i> shore	<i>another</i>
To a most dangerous sea ; the beauteous scarf	<i>a being in</i>
<i>'Veiling</i> an Indian beauty ; in a word	<i>b treacherous</i>
The <i>seeming truth</i> which cunning times put on	<i>c concealing</i>
To entrap the wisest. Therefore, thou gaudy gold,	<i>pretence of</i>
Hard food for Midas, I will none of thee ;	<i>reality</i>
Nor none of <i>thee</i> , thou pale and common <i>drudge</i>	<i>i.e. the silver</i>
'Tween man and man : but thou, thou <i>meagre</i> lead,	<i>silver, the</i>
Which rather threatenest than dost promise <i>'baught</i> ,	<i>ordinary</i>
Thy <i>'paleness</i> moves me more than eloquence ;	<i>metal of</i>
And here choose I. <i>'Joy</i> be the consequence !	<i>exchange</i>
	<i>a poor</i>
	<i>b anything</i>
	<i>c want of</i>
	<i>lustre</i>

¹ ["Your bedded hair, like life in *excrements*, starts up and stands on end" (*Hamlet*, III. iv. 121.)]

² ["Edmund, *supposed* Earl of Gloucester" (*King Lear*, V. iii. 112.)]

³ May happiness be the result of my choice.

<p><i>Portia.</i> [<i>Aside</i>] How all the other passions <i>flee to air,</i> As doubtful thoughts, and rash-embraced despair, And shuddering fear, and green-eyed jealousy! 110 O love, be moderate; allay thy <i>ecstasy</i>; In <i>measure</i> rain thy joy; scant this excess. I feel too much thy blessing: make it less, For fear I <i>surfeit</i>.</p>	<p>emotions <i>rash</i> such as welcomed too hastily excessive joy moderation</p>
<p><i>Bassanio.</i> What find I here? [<i>Opening the leaden casket.</i> Fair Portia's 'counterfeit! What demi-god Hath come so near creation? Move these eyes? Or whether, riding on the balls of mine, Seem they in motion? Here are sever'd lips, Parted with sugar breath: so sweet a bar Should sunder such sweet friends. Here in her hairs 120</p>	<p>grow ill with too much joy</p>
<p>The painter <i>plays</i> the spider and hath woven A golden <i>mesh</i> to entrap the hearts of men Faster than gnats in <i>cobwebs</i>: but her eyes,— How could he see to do them? having made one, Methinks it should have power to steal both his And leave itself <i>unfurnish'd</i>. Yet look, how far The substance of my praise doth wrong this shadow In underprizing it, so far this shadow Doth limp behind the substance. Here's the scroll, The 'continent and summary of my fortune. 130</p>	<p>portrait</p>
<p>[<i>Reads</i>] You that choose not by the view, <i>Chance as fair and choose as true!</i> <i>Since this fortune falls to you,</i> <i>Be content and seek no new,</i> <i>If you be well pleased with this</i> <i>And hold your fortune for your bliss,</i> <i>Turn you where your lady is</i> <i>And charm her with a loving kiss.</i></p>	<p>acts the part of <i>net</i> more firmly <i>fixed</i> <i>spiders'</i> webs without a <i>fellow eye</i></p>
	<p>that which contains appearance</p>
	<p>consider as</p>

¹ ["The counterfeit presentment of two brothers" (*Hamlet*, III. iv. 54.)]

² ["Which is not tomb enough and continent to hide the slain" (*Hamlet*, IV. iv. 64.)]

Which contains and sums up in brief my good fortune.

³ May you always be as fortunate in your ventures, and as correct in your choice as you are now.

<p>A gentle scroll. Fair lady, by your leave ; I come by <i>note</i>, to give and to receive. 140 Like one of two contending in a <i>prize</i>, That thinks he hath done well in people's eyes, Hearing applause and universal shout, Giddy in spirit, still gazing in a doubt Whether those peals of praise be his or <i>no</i>, So, <i>thrice-fair</i> lady, stand I, even so ; As doubtful whether what I see be true, Until confirm'd, sign'd, ratified by you.</p>	<p><i>courteous the written order of the scroll contest for a prize</i></p> <p><i>not very beautiful</i></p>
<p><i>Portia</i>. You see me, Lord Bassanio, where I stand. Such as I am : though for myself alone 150 I would not be ambitious in my wish, To wish myself much better ; yet, for you I would be trebled twenty times myself ; A thousand times more fair, ten thousand times More rich ; That only to stand high in your account. I might in virtues, beauties, <i>livings</i>, friends, Exceed <i>account</i> ; but the full sum of me Is sum of—something, which, to <i>term in gross</i>, Is an <i>unlesson'd</i> girl, unschool'd, <i>unpractised</i> ; 160 <i>Happy</i> in this, she is not yet so old But she may learn ; happier than this, She is not bred so dull but she can learn ; Happiest of all is that her gentle spirit Commits itself to yours to be directed, As <i>from</i> her lord, her governor, her king. Myself and what is mine to you and yours Is now converted : <i>but now</i> I was the lord Of this fair mansion, master of my servants, Queen o'er myself ; and even now, but now, 170 This house, these servants and this same myself Are yours, my lord : I give them with this ring ; Which when you part from, lose, or give away, Let it <i>presage</i> the ruin of your love And be my <i>vantage</i> to exclaim on you.</p>	<p><i>so as to</i></p> <p><i>in order to estates calculation define generally untaught undisciplined fortunate</i></p> <p><i>by commands from a moment ago</i></p> <p><i>foretell opportunity cry out against</i></p>

¹ ["I have some rights of memory in this kingdom,
Which now to claim my *vantage* doth invite me" (*Hamlet*, V. ii. 3)]

<i>Bassanio.</i> Madam, you have bereft me of all words,	<i>deprived</i>
Only my <i>blood</i> speaks to you in my veins ;	<i>noble birth</i>
And there is such confusion in my powers	
As, after some oration <i>fairly spoke</i>	<i>gracefully spoken</i>
By a beloved prince, there doth appear 180	
Among the buzzing pleased multitude ;	
Where every something, being <i>blent</i> together,	<i>blended</i>
Turns to a <i>wild</i> of nothing, save of joy,	<i>wilderness</i>
Express'd and not <i>express'd</i> . But when this ring	<i>distinctly expressed</i>
Parts from this finger, then <i>parts</i> life from hence :	<i>departs</i>
O, then be bold to say Bassanio's dead !	
<i>Nerissa.</i> My lord and lady, it is now our <i>time</i> ,	<i>turn</i>
That have stood by and seen our wishes prosper,	
To cry, good joy : good joy, my lord and lady !	
<i>Gratiano.</i> My Lord Bassanio and my gentle lady, 190	
I wish you all the joy that you can wish ;	
For I am sure you 'can wish none <i>from</i> me :	<i>away from</i>
And when your honours mean to <i>solemnize</i>	<i>ratify in marriage</i>
The bargain of your faith, I do beseech you,	
Even at that time I may be married too.	
<i>Bassanio.</i> With all my heart, so thou canst get a wife.	<i>provided that</i>
<i>Gratiano.</i> I thank your lordship, you have got me one.	
My eyes, my lord, can look as swift as yours :	
You saw the mistress, I beheld the maid ;	
You loved, I loved, for <i>intermission</i> 200	<i>pause : delay, five syllables</i>
No more pertains to me, my lord, than you.	
Your fortune <i>stood</i> upon the casket there,	<i>depended</i>
And so did mine too, as the matter <i>falls</i> ;	<i>happens</i>
For wooing here until I <i>sweat</i> again,	<i>sweated</i>
And swearing till my very <i>roof</i> was dry	<i>roof of my mouth</i>
With oaths of love, at last, if promise <i>last</i> ,	<i>is binding</i>
I got a promise of this fair one here	
To have her love, provided that your <i>fortune</i>	<i>good luck won</i>
Achieved her mistress.	
<i>Portia.</i> Is this true, Nerissa ?	

¹ Cannot grudge any to me.

² For delay in such matters is no more to my liking than to yours.

<i>Nerissa.</i> Madam, it is, so you stand pleased withal.	210	approve of it
<i>Bassanio.</i> And do you, Gretiano, mean good faith?		
<i>Gratiano.</i> Yes, faith, my lord.		truly
<i>Bas.</i> Our feast shall be much honour'd in your marriage.		will
<i>Gratiano.</i> But who comes here? Lorenzo and his infidel?		his Jewish wife (Jessica)
What, and my old Venetian friend Salerio?		
<i>Enter LORENZO, JESSICA, and SALERIO, a messenger from Venice.</i>		
<i>Bassanio.</i> Lorenzo and Salerio, welcome hither; If that the youth of my new interest here Have power to bid you welcome. By your leave, I bid my very friends and countrymen, Sweet Portia, welcome,		my newly acquired influence true
<i>Portia.</i> So do I, my lord:	220	
They are entirely welcome.		heartily
<i>Lorenzo.</i> I thank your honour. For my part, my lord, My purpose was not to have seen you here; But meeting with Salerio by the way, He did intreat me, past all saying nay, To come with him along.		power of refusing
<i>Salerio.</i> I did, my lord; And I have reason for it. Signor Antonio Commends him to you. [<i>Gives Bassanio a letter.</i>]		
<i>Bassanio.</i> Ere I ope his letter, I pray you, tell me how my good friend doth.		open
<i>Salerio.</i> Not sick, my lord, unless it be in mind; 230 Nor well, unless in mind: his letter there Will show you his estate.		condition
<i>Gratiano.</i> Lorenzo, cheer yon stranger; bid her welcome.		
<i>Your hand,</i> Salerio: what's the news from Venice? How doth that royal merchant, good Antonio? I know he will be glad of our success; We are the Jasons, we have won the fleece.		Give me your hand

<p><i>Saler.</i> I would you had won the fleece that he hath lost.</p>	
<p><i>Por.</i> There are some <i>shrewd</i> contents in yon same paper.</p>	<p><i>evil</i></p>
<p>That steals the colour from Bassanio's cheek . 240 Some dear friend dead ; <i>else nothing</i> in the world Could turn so much the <i>constitution</i> Of any 'constant man. What, worse and worse ! With leave, Bassanio ; I am half yourself, And I must freely have the half of anything That this same paper brings you.</p>	<p><i>nothing else mental state five syllables self possessed</i></p>
<p><i>Bassanio.</i> O sweet Portia, Here are a few of the unpleasant'st words That ever <i>blotted</i> paper ! Gentle lady, When I did first impart my love to you, I <i>freely</i> told you, all the wealth I had 250 Ran in my veins, I was a gentleman ; And then I told you true ; and yet, dear lady. <i>Rating</i> myself at nothing, you shall see How much I was a <i>braggart</i>. When I told you My state was nothing, I should then have told you That I was <i>worse</i> than nothing ; for indeed I have <i>engaged</i> myself to a dear friend, <i>Engaged</i> my friend to his <i>mere</i> enemy, <i>To feed my means</i>. Here is a letter, lady ; The paper as the body of my friend, 260 And every word in it a gaping wound, <i>Issuing</i> life-blood. But is it true, <i>Salerio</i> ? Have all his ventures fail'd ? What, not one <i>hit</i> ? From Tripolis, from Mexico and England, From Lisbon, Barbary and India ? And not one vessel <i>'scape</i> the dreadful <i>touch</i> Of <i>merchant-marring</i> rocks ?</p>	<p><i>marred</i> <i>openly</i> <i>estimating vain boaster</i> <i>less pledged thorough, absolute to supply me with money, representing shedding successful</i></p>
<p><i>Salerio.</i> Not one, my lord. Besides, it <i>should</i> appear that if he had The <i>present money</i> to <i>discharge</i> the Jew, He would not take it. Never did I know 270 A creature, that did bear the shape of man, So keen and greedy to <i>confound</i> a man :</p>	<p><i>escape contact running merchant's would ready money pay off</i> <i>destroy</i></p>

¹ ["I am as constant as the northern star" (*Julius Caesar*, III. i. 60.)]

He ^{plies} the duke at morning and at night,
 And doth *impeach* the freedom of the state,
 If they deny him justice: twenty merchants,
 The duke himself, and the ²*magnificoes*
 Of greatest *port*, have all ^a*persuaded* with him;
 But none can drive him from the ^b*vennious* plea
 Of forfeiture, of justice and *his bond*.

Jessica. When I ^c*was* with him I have heard
 him swear

280

To Tubal and to Chus, his countrymen,
 That he would rather have Antonio's flesh
 Than twenty times the value of the sum
 That he did owe him: and I know, my lord,
 If law, authority and power *deny not*,
 It will go hard with poor Antonio.

Portia. Is it your dear friend that is thus in
 trouble?

Bassanio. The dearest friend to me, the kindest
 man,

The best-condition'd and *unwearied* spirit
 In doing *courtesies*, and one in whom
 The ancient Roman honour more appears
 Than any that draws breath in Italy.

290

Portia. What sum owes he the Jew?

Bassanio. For me three thousand ducats.

Portia. What, no more?

Pay him six thousand, and *deface* the bond;
 Double six thousand, and then treble that,
 Before a friend of this *description*
 Shall lose a *hair* through Bassanio's fault.
 First go with me to church and *call me wife*,
 And then away to Venice to your friend;
 For never shall you lie by Portia's side
 With an *unquiet soul*. You shall have gold

300

vehemently
 urges
 call in
 question
 nobles,
 grandees
 importance
 a argued
 b malignant
 i.e. fulfilment
 of the bond
 c loved

forbid not

constituted
 most
 unwearied
 acts of
 courteous
 kindness
 in any other
 on my
 account
 cancel

four syllables
 dissyllable
 make me
 legally your
 wife

¹Calls in question the equality of rights of aliens with citizens—i.e. asserts that there is one law for the native Venetian citizen, another for the foreigner dwelling in the city.

²["Be assured of this, that the *magnifico* is much beloved" (*Othello* I. ii. 12.)]

³He will show no mercy to Antonio.

⁴That honourable spirit which was so marked in the ancient Romans is more apparent in him than in any other Italian.

To pay the *petty* debt twenty times over :
 When it is paid, bring your true friend *along*.
 My maid Nerissa and myself meantime
 Will live as maids and widows. Come, away !
 For you shall *hence* upon your wedding-day :
 Bid your friends welcome, show a merry *cheer* :
 Since you are *dear* bought, I will love you *dear*.
 But let me hear the letter of your friend. 310

Bassanio. [*Reads*] Sweet Bassanio, my ships
 have all miscarried, my creditors grow cruel, my
estate is very low, my bond to the Jew is *forfeit*,
 and since in paying it, it is impossible I should live,
 all debts are cleared between you and I, if I might
 but see you at my death. Notwithstanding *use*
your pleasure : if your love do not persuade you
 to come, let not my letter.

Portia. O love, dispatch all business, and be
 gone !

Bassanio. Since I have your good leave to go
 away, 320

I will make haste ; but till I come again,

'No bed shall e'er be *guilty* of my stay,

No rest be interposer 'twixt us *twain*.

[*Exeunt*.

SCENE III. Venice. A street.

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler.

Shylock. Gaoler, look to him : tell not me of
 mercy ;

This is the fool that lent out money gratis :

Gaoler, look to him.

Antonio. Hear me *yet*, good Shylock.

Shylock. I'll have my bond ; speak not against
 my bond :

I have sworn an oath that I will have my bond.

Thou call'dst me dog before thou hadst a cause ;

But, since I am a dog, beware my fangs :

The duke shall grant me justice. I do wonder,

small, p. ltry
i.e. with you

(go) her ce
courtesance
dearly

my dear
friend
resources = his
ready money
forfeited

me
do what is
most
convenient

the cause
delay
i.e. himself
and
Antonio

guard him
closely

further

¹ No bed shall be answerable for any delay, and no sleep shall keep me away
 from Antonio longer than necessary.

Thou <i>naughty</i> gaoler, that thou art so <i>fond</i> To come <i>abroad</i> with him at his request.	10	<i>wicked foolish as to into the streets</i>
Antonio. I pray thee, hear me speak.		
Shylock. I'll have my bond; I will not hear thee speak;		
I'll have my bond; and therefore speak no more. I'll not be made a soft and <i>dull-eyed</i> fool, To shake the head, relent, and sigh, and yield To Christian intercessors. Follow not; I'll have no <i>speaking</i> ; I will have my bond. [<i>Exit.</i>]		<i>a (1) sad looking (2) wanting in perception argument with you not to be moved by pity lived profitless : useless</i>
Salarino. It is the most <i>impenetrable</i> cur Tha ever <i>kept</i> with men.		
Antonio. Let him alone : I'll follow him no more with <i>bootless</i> prayers.	20	
He seeks my life; his reason well I know : I oft deliver'd from his forfeitures Many that have at times <i>made moan</i> to me ; Therefore he hates me.		<i>complained</i>
Salarino. I am sure the duke Will never <i>grant</i> this forfeiture to <i>hold</i> .		<i>allow hold good</i>
Antonio. The duke cannot <i>deny</i> the course of law :		
For the <i>commodity</i> that strangers have With us in Venice, if it be denied, <i>Will much impeach</i> the justice of his state ; Since that the <i>trade and profit</i> of the city Consisteth of all nations. Therefore go : These griefs and losses have so <i>bated</i> me, That I shall hardly <i>spare</i> a pound of flesh To-morrow to my bloody creditor. Well, gaoler, on. Pray God, Bassanio come To see me pay his debt, and then I care not ! [<i>Exeunt.</i>]	30	<i>convenience, privileges i.e. of trade bring in question = profitable trade reduced yield</i>

¹ ["The habitation where thou *keepst*" (*Measure for Measure*, III. i. 10.)]

² Refuse to let the law take its course.

³ If we refuse to allow Shylock the privileges that have been granted in Venice to foreigners we shall expose the justice of the State to reproach.

SCENE IV. Belmont. A room in Portia's house.

Enter PORTIA, NERISSA, LORENZO, JESSICA, and
BALTHASAR.

Lorenzo. Madam, although I speak it in your
presence,

You have a noble and a true *conceit*
Of god-like *amity*; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a *gentleman* you send relief,
How dear a *lover* of my lord your husband,
I know you would be prouder of the work
Than *customary* bounty can enforce you.

Portia. I never did repent for doing good,
Nor shall *not* now: for in companions
That do converse and *waste* the time together,
Whose souls ¹do bear an equal yoke of love:

There must be *needs* a like *proportion*
Of *lineaments*, of manners and of spirit;
Which makes me think that this Antonio,
Being the *bosom lover* of my lord,
Must needs be like my lord. If it be so,

How little is the cost I have bestow'd
In *purchasing* the *resemblance* of my soul
From out the state of hellish misery!

This *comes too near* the praising of myself:
Therefore no more of it: hear other things.

Lorenzo, I commit into your hands
The *husbandry* and *manage* of my house
Until my lord's return: for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and *contemplation*,
Only attended by Nerissa here,
Until her *husband* and my lord's return:
There is a *monastery* two miles off;
And there will we abide. I do desire you

conception
friendship

dative
dear friend

ordinary
of
doub. neg.
spend

of necessity
resemblance
features

intimate
friend

freeing by
purchase
i.e. Bassanio
out of
is very like

stewardship
management

meditation
five syllables

husband's
convent

¹ Are united by the tie of mutual love.

² Antonio, who so resembles Bassanio.

³ ["Wanting the *manage* of unruly jades" (*Richard II.*, III. ii. 179.)]

'Not to deny this imposition,
The which my love and some necessity
Now lays upon you.

Lorenzo. Madam, with all my heart :
I shall obey you in all *fair* commands.

Portia. My *people* do already know my *mind*,
And will acknowledge *you and Jessica*
In place of Lord Bassanio and myself.
And so farewell, till we shall meet again.

Lorenzo. Fair thoughts and happy hours attend
on you !

Jessica. I wish your ladyship all heart's content.

Portia. I thank you for your wish, and am well
pleased

To *wish it back on you* : fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*]

Now, Balthasar,

As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And *use* thou all the endeavour of a man
In speed to Padua : *see thou render* this
Into my cousin's hand, Doctor Bellario ;
And, *look*, what notes and garments he doth give
thee,

Bring them, I pray thee, with *imagined speed*
Unto the *tranect*, to the common *ferry*
Which trades to Venice. Waste no time in words,
But get thee gone : I shall be there before thee.

Balthasar. Madam, I go with all *convenient*
speed.

[*Exit.*]

Portia. Come on, Nerissa ; I have work in hand
That you yet know not of : we'll see our husbands
Before they think of us.

Nerissa. Shall they see us ?

Portia. They shall, Nerissa ; but in such a
habit,
That they shall think we are *accomplished*
With that we lack. *I'll hold thee any wager*,

just
servants
purpose
i.e. as *master*
and
mistress

reciprocate it

take care to
give
take care

quick as
thought
ferry
public ferry
boat
sustains

(*seeing them*)

dress
furnished
bet you what
you like

¹ Not to refuse the task imposed upon you.
Make as much haste as a man possibly can

When we are both *accounted* like young men,
 I'll prove the *prettier* fellow of the two,
 And wear my dagger with the *braver* grace,
 And speak between the change of man and boy
 With a *reed* voice, and turn *'two mincing* steps
 Into a manly stride, and speak of *frays*
 Like a fine bragging youth, and tell *quaint* lies,
 How honourable ladies sought my love,
 Which I denying, they fell sick and died;
 I could not *do withal*; then I'll repent,
 And wish, for all that, that I had not kill'd them;
 And twenty of these *puny* lies I'll tell,
 That men shall swear I have discontinued school
 Above a twelvemonth. I have within my mind
 A thousand *raw* tricks of these bragging Jacks,
 Which I will practise.
 But come, I'll tell thee all my whole device
 When I am in my *coach*, which stays for us
 At the park gate; and therefore haste away,
 For we must *measure* twenty miles to-day. [Exeunt.

*equipped,
 dressed
 more dashing
 more
 jauntingly
 shrill
 short
 fights
 ingenious*

70

help it

*petty
 so that*

crude, clumsy

80

*(anachron-
 ism)*

travel

SCENE V. *The same. A garden.*

Enter LAUNCELOT and JESSICA.

Launcelot. Yes, truly; for, look you, the sins
 of the father are to be laid upon the children:
 therefore, I promise ye, I *fear* you. I was always
 plain with you, and so now I speak my *agitation*
 of the matter: therefore be of good cheer, for truly
 I think you are damned. [There is but one hope
 in it that can do you any good; and that is but a
 kind of base hope neither.

*am anxious
 for you
 i.e. cogitation*

Jessica. And what hope is that, I pray thee?

Launcelot. *Marry*, you may partly hope that 10
 you are not the Jew's daughter.

By Mary

Jessica. That were a kind of base hope, indeed:
 so the sins of my mother should be visited upon me.

Launcelot. Truly then I fear you are damned
 both by father and mother; thus when I shun

¹ Take one long stride like a man, in place of two short ones, as women step.

cover the table, serve in the meat, and we will come in to dinner.

Launcelot. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. *[Exit.]*

Lorenzo. O dear ¹discretion, how his words are suited!

The fool hath planted in his memory
An army of good words; and I do know 60
A many fools, that stand in better place,
²Garnish'd like him, that for a ³tricksy word
'Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?

Jessica. Past all expressing. It is very meet
The Lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And if on earth he do not mean it, then 70
In reason he should never come to heaven.
Why, if two gods should play some heavenly match
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawn'd with the other, for the poor rude world
Hath not her fellow.

Lorenzo. Even such a husband
Hast thou of me as she is for a wife.

Jessica. Nay, but ask my opinion too of that.

Lorenzo. I will anon: first, let us go to dinner.

Jessica. Nay, let me praise you while I have a stomach.

Lorenzo. No, pray thee, let it serve for table-talk;
Then, howsoever thou speak'st, 'mong other things
I shall digest it.

Jessica. Well, I'll set you forth. *[Exeunt.]*

as for

fancy

rare

faculty of
discrimin-
ation

fitted to each

other

many

higher station

smart

fares it with
you

power of
words to
express

i.e. to live an

upright life

justice,

fairness

stake

i.e. of the two

wagered

wagered

equal

in

immediately

appetite }
inclina- } pun
tion }

(1) describe

you fully

(2) or display

you to

advantage

¹ ["Well spoken, with good accent and a good discretion" (*Hamlet*, II. ii. 290.)]

² Furnished with brains like him.

³ Set the meaning at defiance in order to use a word in an ambiguous manner.

⁴ Do not be too sure of that, wait and hear my opinion of you.

ACT IV.

SCENE I. Venice. A court of justice.

Enter the DUKE, the Magnificoes, ANTONIO, BASSANIO,
GRATIANO, SALERIO, and others.

Grandees

Duke. What, is Antonio here ?

Antonio. Ready, so please your grace.

Duke. I am sorry for thee : thou art come to
answer

A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.

render
account to
hard-hearted
incapable
of
smallest
particle
modify
relentless
inflexible

Antonio. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course ; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

10

malice
fortitude
calm
resignation
utmost

Duke. Go one, and call the Jew into court.

Salerio. He is ready at the door : he comes, my
lord.

Enter SHYLOCK.

Duke. Make room, and let him stand before our
face.

Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act ; and then 'tis thought
Thou'lt show thy mercy and remorse more strange 20
Than is thy strange apparent cruelty ;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But touch'd with human gentleness and love,
Forgive a moiety of the principal ;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state

30

keepst up
this ap-
pearance of
malice
moment
relenting
seeming
whereas
demandest
release, remit

portion
dissyllable }

crowded

extort pity for

From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender *courtesy*.

We all expect a gentle answer, Jew.

Shylock. I have *possess'd* your grace of what I
purpose

And by our holy Sabbath have I sworn

To have the due and *forfeit* of my bond :

If you *deny* it, let the danger *light*

Upon your charter and your city's freedom.

You'll ask me, why I rather choose to have

A weight of carrion flesh than to receive

Three thousand ducats : I'll not answer that :

But, say, it is my *humour* : is it answer'd ?

What if my house be troubled with a rat,

And I be pleased to give ten thousand ducats

To have it *banded* ? What, are you answer'd yet ?

Some men there are *love not* a gaping pig ;

Some, that are mad if they behold a cat ;

Some, when they hear the bagpipe : for affection,

Mistress of passion, sways it to the mood

Of what it likes or loathes. Now, *for your answer* :

As there is no *firm* reason to be render'd,

Why he cannot abide a gaping pig ;

Why he, a harmless necessary cat ;

Why he, a woollen bag-pipe ; but *of force*

Must yield to such inevitable shame

As to offend, himself being offended ;

So can I give no reason, *nor* I will not,

More than a *lodged* hate, and a certain loathing

I bear Antonio, *that* I follow thus

A *losing* suit against him. Are you answer'd ?

Bassanio. This is no answer, thou unfeeling
man,

To excuse the *current* of thy cruelty.

Shylock. I am not *bound* to please thee with my
answers.

Bassanio. Do all men kill the things they do
not love ?

Shylock. Hates any man the thing he would
not kill ?

kindness

informed

penalty

refuse

alight,

descend

caprice

suppose

poisoned

cannot endure

*to answer you
sound*

of necessity

doub. neg.

fixed, settled

why

involving loss

course

obliged

<p><i>Bassanio.</i> Every offence is not a hate at first, <i>Shy.</i> What, wouldst thou have a serpent sting thee twice?</p>		<p><i>feeling of resentment</i></p>
<p><i>Antonio.</i> I pray you, <i>think you question with the Jew</i> :</p>		<p><i>consider you are arguing</i></p>
<p>You may as well go stand upon the beach And bid the <i>main flood</i> bate his usual height ; You may as well use <i>question</i> with the wolf Why he hath made the ewe bleat for the lamb ; You may as well forbid the mountain pines To wag their high tops and to make no noise, When they are <i>fretten</i> with the gusts of heaven ; You may as well do anything most hard, As seek to soften that—than which what's harder?—</p>	70	<p><i>Shylock, a cruel man the ocean diminish argument</i></p> <p><i>fretted, agitated</i></p>
<p>His Jewish heart : therefore I do beseech you, Make no more offers, use no farther means, But with all ¹brief and plain conveniency Let me have <i>judgement</i> and the Jew his will.</p>	80	<p><i>sentence given against me</i></p>
<p><i>Bassanio.</i> For thy three thousand ducats here is six.</p>		
<p><i>Shylock.</i> If every ducat in six thousand ducats Were in six parts and every part a ducat, I would not <i>draw</i> them ; I would have my bond.</p>		<p><i>accept</i></p>
<p><i>Duke.</i> How shalt thou hope for mercy, <i>rendering</i> none ?</p>		<p><i>when you render doom sentence passed</i></p>
<p><i>Shylock.</i> What <i>judgement</i> shall I dread, doing no wrong ?</p>		
<p>You have among you many a purchased slave, Which, like your asses and your dogs and mules, You use in <i>abject</i> and in slavish <i>parts</i>, Because you bought them : shall I say to you, Let them be free, marry them to your heirs ? Why sweat they under burthens ? let their beds Be made as soft as yours and let their <i>palates</i> Be <i>season'd</i> with such viands ? You will answer ‘ The slaves are ours : ’ so do I answer you : ‘ The pound of flesh, which I demand of him, ‘ Is dearly bought ; ’ ’tis mine and I will have it.</p>	90	<p><i>mean duties</i></p> <p><i>tastes gratified of the like kind</i></p>

¹ With all brevity and plain declaration that befit the administration of justice.

If you <i>deny</i> me, fie upon your law !	100	<i>refuse</i>
There is no force in the decrees of Venice.		
I stand for judgement : answer ; shall I have it ?		
<i>Duke.</i> Upon my power I may dismiss this court,		<i>by virtue of</i>
Unless Bellario, a learned doctor,		<i>authority</i>
Whom I have sent for to <i>determine</i> this,		<i>decide</i>
Come here to-day.		
<i>Salerio.</i> My lord, here stays <i>without</i>		<i>outside</i>
A messenger with letters from the doctor,		
<i>New</i> come from Padua.		<i>just</i>
<i>Duke.</i> Bring us the letters ; call the messenger.		
<i>Bassanio.</i> Good cheer, Antonio ! What, man,		
courage yet !	110	<i>still</i>
The Jew shall have my flesh, blood, bones, and all,		
Ere thou shalt lose for me one drop of blood.		
<i>Antonio.</i> I am a <i>tainted wether</i> of the flock,		<i>diseased</i>
Meetest for death : the weakest kind of fruit		<i>sheep</i>
Drops earliest to the ground ; and so let me :		
You cannot better be employ'd, Bassanio,		
Than to live still and write mine epitaph.		
<i>Enter NERISSA, dressed like a lawyer's clerk.</i>		
<i>Duke.</i> Came you from Padua, from Bellario ?		
<i>Nerissa.</i> From both, my lord. Bellario greets		
your grace. [<i>Presenting a letter.</i>]		
<i>Bassanio.</i> Why dost thou <i>whet</i> thy knife so		<i>sharpen</i>
earnestly ?	120	
<i>Shylock.</i> To cut the forfeiture from that		
bankrupt there.		
<i>Gratiano.</i> Not on thy sole, but on thy soul,		
harsh Jew,		
Thou makest thy knife keen ; but no metal can,		
No, not the <i>hangman's</i> axe, bear half the keenness		<i>executioner</i>
Of thy sharp <i>envy</i> . Can no prayers pierce thee ?		<i>malice</i>
<i>Shylock.</i> No, none that thou hast wit enough		
to make		
<i>Gratiano.</i> O, be thou damn'd 'inexorable dog !		
And 'for thy life let justice be accused.		
Thou almost makest me waver in my faith		

¹ Not possible to be execrated enough.

² Let justice be accused for suffering thee to live.

<p>To hold opinion with Pythagoras, 130 That souls of animals infuse themselves Into the trunks of men: thy currish spirit <i>Govern'd</i> a wolf, who hang'd for human slaughter, Even from the gallows did his <i>fell</i> soul <i>fleet</i>, And, whilst thou lay'st in thy unhallow'd dam, Infused itself in thee; for thy desires Are wolfish bloody, 'starved and ravenous.</p>	<p>= be of the same opinion as formerly dwelt in cruel take flight</p>
<p><i>Shylock</i> Till thou canst rail the seal from off my bond, Thou but <i>offend'st</i> thy lungs to speak so loud: Repair thy wit, good youth, or it will fall 140 To <i>cureless</i> ruin. I stand here for law.</p>	<p>injurest past cure</p>
<p><i>Duke</i>. This letter from Bellario doth commend A young and learned doctor to our court. Where is he?</p>	
<p><i>Nerissa</i>. He attendeth here hard by, To know your answer, whether you'll admit him.</p>	<p>waits close at hand</p>
<p><i>Duke</i>. With all my heart. Some three or four of you Go give him courteous <i>conduct</i> to this place. Meantime the court shall hear Bellario's letter.</p>	<p>escort</p>
<p><i>Clerk</i>. [<i>Reads</i>] Your grace shall understand that at the receipt of your letter I am very sick: 150 but <i>in the instant</i> that your messenger came, in <i>loving visitation</i> was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the <i>cause in controversy</i> between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion: which, bettered with his own learning, the great- ness whereof I cannot enough commend, comes, with him, at my <i>importunity</i>, to <i>fill up</i> your grace's request in my stead. I beseech you, let his 'lack 160 of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious accept-</p>	<p>at the moment visit of friendship matter in dispute</p> <p>earnest request fulfil</p>

¹ As ravenous as a wild beast when starved.

² Let his youthfulness be no hindrance to his receiving respectful con- sideration.

ance, 'whose trial shall better publish his commendation.

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PORTIA, dressed like a doctor of laws.

Give me your hand. Come you from old Bellario?

Portia. I did, my lord.

Duke. You are welcome: take you place.
Are you acquainted with 'the difference' 170
That holds this present question in the court?

Portia. I am informed *thoroughly* of the cause.
Which is the merchant here, and which the Jew?

Duke. Antonio and old Shylock, both stand forth.

Portia. Is your name Shylock?

Shylock. Shylock is my name.

Portia. Of a strange nature is the suit you follow;
'Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
You stand within his *danger*, do you not?

Antonio. Ay, so he says.

Portia. Do you confess the bond? 180

Antonio. I do.

Portia. Then must the Jew be merciful.

Shylock. On what compulsion must I? tell me that.

Portia. The quality of mercy is not *strain'd*,
It droppeth as the gentle rain from heaven
Upon the place beneath; it is *twice blest*;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre *shows* the force of temporal power, 190
'The attribute to awe and majesty,

dispute

thoroughly

*power of
inflicting
injury*

*forced,
constrained
bestows a
double
blessing*

*is the emblem
of*

¹ Your experience of him shall make his merits better known.

² The dispute that forms the subject of the present discussion.

³ Yet in such strict legal form that the law cannot find a flaw in your procedure.

⁴ It shows itself mightiest in those who have the greatest power.

⁵ "The thing attributed or assigned for the purpose of inspiring awe and symbolising majesty" (HUDSON).

Wherein doth sit the dread and fear of kings;
 But mercy is above this sceptred sway;
 It is enthroned in the hearts of kings,
 It is an attribute to God himself;
 And earthly power doth then *show* likest God's
 When mercy seasons justice. Therefore, Jew,
 Though *justice be thy plea*, consider this,
 That, in the course of justice, none of us
 Should see salvation: we do pray for mercy;
 And that same prayer doth teach us all to *render* 200
 The deeds of mercy. I have *spoke* thus much
 To mitigate the justice of thy plea;
 Which if thou follow, this strict court of Venice
 Must needs give sentence 'gainst the merchant there.

Shylock. My deeds upon my head! I *crave* the
 law,
 The penalty and forfeit of my bond.

Portia. Is he not able to *discharge the money*?

Bassanio. Yes, here I *tender* it for him in the
 court;

Yea, twice the sum: if that will not suffice,
 I will be bound to pay it ten times o'er, 210
 On *forfeit* of my hands, my head, my heart;
 If this will not suffice, it must appear
 That malice *bears down truth*. And I beseech
 you,

Wrest once the law to your authority:
 To do a great right, do a little wrong,
 And *curb* this cruel devil of his will.

Portia. It must not be; there is no power in
 Venice

Can alter a decree established:

'Twill be recorded for a precedent,
 And many an error by the same example 220
 Will rush into the state; it cannot be.

Shylock. A Daniel come to judgement! yea, a
 Daniel!

O wise young judge, how I do honour thee!

Portia. I pray you, let me look upon the bond.

Shylock. Here 'tis, most reverend doctor, here
 it is.

on which
 depends

essential
 quality
 appear
 tempers
 you plead for
 strict
 justice
 would
 give back
 spoken
 soften
 if you insist
 on strict
 justice
 of necessity
 vehemently
 desire
 pay the debt
 offer

condition of
 forfeiting
 outweighs
 honour,
 honesty
 make the law
 yield
 for once
 restrain
 from
 gratifying

<i>Portia.</i> Shylock, there's thrice thy money offer'd thee.		
<i>Shylock.</i> An oath, an oath, I have an oath in heaven:		to
Shall I lay perjury upon my soul?		
No, not for Venice.		i.e. the whole wealth of forfeited
<i>Portia.</i> Why this bond is forfeit;		
And lawfully by this the Jew may claim	230	
A pound of flesh, to be by him cut off		
Nearest the merchant's heart. Be merciful:		
Take thrice thy money; bid me tear the bond.		
<i>Shylock.</i> When it is paid according to the <i>tenour</i> .		terms
It doth appear you are a worthy judge;		
You know the law, your exposition		
Hath been most sound: I charge you by the law,		
Whereof you are a well-deserving <i>pillar</i> ,		support, upholder
<i>Proceed to judgement</i> : by my soul I swear		pronounce sentence
There is no <i>power</i> in the tongue of man	240	dissyllable wait for the carrying out
To alter me: I <i>stay here</i> on my bond.		deliver sentence
<i>Antonio.</i> Most heartily I do beseech the court		
* To give the judgement.		
<i>Portia.</i> Why then, thus it is		
You must prepare your bosom for his knife.		
<i>Shylock.</i> O noble judge! O excellent young man!		
<i>Portia.</i> For the intent and purpose of the law		
<i>Hath full relation</i> to the penalty		apply fully
Which here appeareth due upon the bond.		
<i>Shylock.</i> 'Tis very true: O wise and upright judge!		
How much <i>more elder</i> art thou than thy looks!	250	double comparative
<i>Portia.</i> Therefore lay bare your bosom.		
<i>Shylock.</i> Ay, his breast:		
So says the bond: doth it not, noble judge?		
'Nearest his heart:' those are the very words.		
<i>Portia.</i> It is so. Are there <i>balance</i> here to weigh		scales
The flesh?		
<i>Shylock.</i> I have them ready.		ready at hand
<i>Portia.</i> Have by some surgeon, Shylock, on your charge,	6*	expense

To stop his wounds, lest he do bleed to death.	
<i>Shylock.</i> Is it so <i>nominated</i> in the bond?	named,
<i>Portia.</i> It is not so express'd : but what of that ?	provided
'Twere good you do so much <i>for</i> charity.	out of
<i>Shylock.</i> I cannot find it ; 'tis not in the bond.	
<i>Portia.</i> You, merchant, have you any thing to say ?	
<i>Antonio.</i> But little : I am <i>arm'd</i> and well prepared.	fortified with courage
Give me your hand, Bassanio : fare you well !	
Grieve not that I am fallen to <i>this</i> for you ;	i.e. extremity
For <i>herein</i> Fortune shows herself more kind	in my case
Than is her custom : it is <i>still</i> her <i>use</i>	constantly
To let the wretched man outlive his wealth,	custom
To view with hollow eye and wrinkled brow	
An <i>age</i> of poverty ; from which <i>lingering</i> penance	old age
Of such misery doth she cut me off.	passed in
Commend me to your honourable wife :	long enduring
Tell her the process of Antonio's end ;	suffering
Say how I loved you, speak <i>me fair in death</i> ;	well of me
And, when the tale is told, bid her be judge	when dead
Whether Bassanio had not once a <i>love</i> .	dear friend
'Repent but you that you shall lose your friend,	
<i>And he</i> repents not that he pays your debt ;	he also
For if the Jew do cut <i>but</i> deep enough,	only
I'll pay it <i>presently</i> with all my heart.	instantly
<i>Bassanio.</i> Antonio, I am married to a wife	
<i>Which</i> is as dear to me as life itself ;	who
But life itself, my wife, and all the world,	
Are not with me <i>esteem'd</i> above thy life :	valued
I would lose all, ay, sacrifice them all	
Here to this devil, to deliver you.	
<i>Portia.</i> Your wife would give you little thanks for that,	
If she were <i>by</i> , to hear you make the offer.	near
<i>Gratiano.</i> I have a wife, whom, I protest, I love :	
I would she were in heaven, so she could	so that
Entreat some power to change this curish Jew.	

¹ If you only regret losing me, your friend.

Nerissa. 'Tis well you offer it behind her back ;
The wish would make *else* an unquiet house.

Shylock. [*Aside*] These *be* the Christian
husbands. I have a daughter ;
Would any of the *stock* of Barrabas

Had been her husband rather than a Christian !
[*Aloud*] We *trifle* time : I pray thee, *pursue sentence*.

Portia. A pound of that same merchant's flesh
is thine :

The court awards it, and the law doth give it.

Shylock. Most rightful judge ! 300

Portia. And you must cut this flesh from off his
breast :

The law allows it, and the court awards it.

Shylock. Most learned judge ! *A sentence !*

Come, prepare !

Portia. Tarry a little ; there is something else .

This bond doth give thee here no *jot* of blood ;

The words expressly are 'a pound of flesh :'

Take then thy bond, take thou thy pound of flesh ;

But, in the cutting it, if thou dost shed

One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, *confiscate* 310

Unto the state of Venice.

Gra. O upright judge ! Mark, Jew : O learned
judge !

Shylock. Is that the law ?

Portia. Thyself shalt see the *act* :

For, 'as thou urgest justice, be assured

Thou shalt have justice, more than thou desirest.

Gratiano. O learned judge ! Mark, Jew : a
learned judge !

Shylock. I take this offer, then ; pay the bond
thrice

And let the Christian go.

Bassanio. Here is the money.

Portia. *Soft !*

The Jew shall have *all* justice ; *soft !* no haste : 320

He shall have nothing but the penalty.

*otherwise
are*

race

*waste
complete the
judgment*

*i.e. is
pronounced*

*smallest
portion
i.e. a drop*

confiscated

decree

*stay
complete*

¹ Insist strongly upon the strict letter of the law.

<i>Gratiano.</i> O Jew! an upright judge, a learned judge!	
<i>Portia.</i> Therefore prepare thee to cut off the flesh.	
Shed thou no blood, nor cut thou less nor more But just a pound of flesh: if thou cut'st more Or less than a <i>just</i> pound, be it but so much As makes it light or heavy in the <i>substance</i> , Or the division of the twentieth part Of one <i>poor</i> scruple, nay, if the scale do turn But in the <i>estimation</i> of a hair, Thou diest and all thy goods are <i>confiscate</i> .	an exact gross weight small reckoning confiscated
<i>Gratiano.</i> A second Daniel, a Daniel, Jew! Now, infidel, I have you on the hip.	330
<i>Portia.</i> Why doth the Jew pause? take thy forfeiture.	
<i>Shylock.</i> Give me my principal, and let me go.	
<i>Bassanio.</i> I have it ready for thee; here it is.	
<i>Portia.</i> He hath refused it in the open court: He shall have merely justice and his bond.	
<i>Gratiano.</i> A Daniel, still say I, a second Daniel! I thank thee, Jew, for teaching me that word.	340
<i>Shylock.</i> Shall I not have <i>barely</i> my principal?	merely
<i>Portia.</i> Thou shalt have nothing but the forfeiture, To be so taken at thy peril, Jew.	
<i>Shylock.</i> Why, then the devil give him good of it!	
I'll stay no longer <i>question</i> .	discussion
<i>Portia.</i> Tarry, Jew:	
The law hath yet another hold on you.	
It is enacted in the laws of Venice,	
If it be proved against an <i>alien</i>	foreigner
That by direct or indirect attempts	
He seek the life of any <i>citizen</i> ,	native of Venice
The party 'gainst the which he doth <i>contrive</i>	plot
Shall seize one half his goods; the other half	i.e. as forfeit
Comes to the <i>privy</i> coffer of the state;	private
And the offender's life lies <i>in</i> the mercy	treasury
Of the duke only, 'gainst all other voice.	at without appeal

In which ^a <i>predicament</i> , I say, thou stand'st; For it appears, by ^b <i>manifest proceeding</i> , That indirectly and directly too Thou hast ^c <i>contrived</i> against the ^d <i>every life</i> Of the defendant; and thou hast incurr'd 360 The danger formerly by me <i>rehears'd</i> . Down therefore and beg mercy of the duke.	^a <i>category:</i> ^b <i>condition</i> ^c <i>plain</i> ^d <i>evidence</i> ^e <i>plotted</i> ^f <i>the life itself</i>
Gratiano. Beg that thou mayst have leave to hang thyself: And yet, thy wealth being <i>forfeit</i> to the state, Thou hast not left the <i>value</i> of a cord; Therefore thou must be hang'd at the state's charge.	<i>recited</i> <i>on your knees</i> <i>forfeited</i> <i>vice</i>
Duke. That thou <i>shalt</i> see the difference of our <i>spirits</i> , ¹ I pardon <i>thee</i> thy life before thou ask it: For half thy wealth, it is Antonio's; The other half comes to the general state, ² Which <i>humbleness</i> may drive unto a fine.	<i>may'st</i> <i>disposition</i> <i>dative</i> <i>as for</i>
Portia. Ay, for the state, not for Antonio. Shylock. Nay, take my life and all; ³ pardon not that: You take my house when you do take the prop That doth sustain my house; you take my life When you do take the means whereby I live.	<i>humility</i> <i>as regards</i>
Portia. What mercy can you <i>render</i> him, Antonio? ⁴ Gratiano. A halter gratis; nothing else, for God's sake.	<i>grant</i>
Antonio. So please my lord the duke and all the court ⁵ To <i>quit</i> the fine for one half of his goods, 380 I am content; <i>so</i> he will let me have The other half in <i>use</i> , to <i>render</i> it, Upon his death, unto the gentleman That lately stole his daughter:	<i>remit</i> <i>provided</i> <i>trust</i> <i>give it back</i>

¹ I remit the penalty of death.² "Which submission on your part may induce me to commute for a fine" (Cl. Pr.).³ Do not remit that part of the penalty.⁴ To remit the fine that you intend to fix in the place of the confiscation of one half of his goods.

Two things provided more, that, for this favour,
 He presently become a Christian ;
 The other, that he do record a gift,
 Here in the court, of all he dies possess'd,
 Unto his son Lorenzo and his daughter.

Duke. He shall do this, or else I do recant 390
 The pardon that I late pronounced here.

Portia. Art thou contented, Jew? what dost
 thou say?

Shylock. I am content.

Portia. Clerk, draw a deed of gift.

Shylock. I pray you, give me leave to go from
 hence;

I am not well: send the deed after me,
 And I will sign it.

Duke. Get thee gone, but do it.

Gratiano. In christening shalt thou have two
 godfathers

Had I been judge, thou shouldst have had ten more,
 To bring thee to the gallows, not the font.

[Exit Shylock.]

Duke. Sir, I entreat you home with me to 400
 dinner.

Portia. I humbly do desire your grace of
 pardon:

I must away this night toward Padua,
 And it is meet I presently set forth.

Duke. I am sorry that your leisure serves you
 not.

Antonio, gratify this gentleman,
 For, in my mind, you are much bound to him.

[Exeunt Duke and his train.]

Bassanio. Most worthy gentleman, I and my
 friend

Have by your wisdom been this day acquitted
 Of grievous penalties; in lieu whereof,
 Three thousand ducats, due unto the Jew, 410
 We freely ^{redeem} ~~cede~~ your courteous pains withal.

Antonio. And stand indebted, over and above,
 In love and service to you evermore.

Portia. He is well paid that is well satisfied;

on two more
 conditions
 immediately
 register
 possessed of

revoke
 lately

draw up

i.e. twelve
 jurymen

invite

is not at your
 disposal

recompense
 beholden

released from
 in return for
 which

requisite
 with

And I, delivering you, am satisfied
And therein do account myself well paid :
¹My mind was never yet more mercenary.
I pray you, know me when we meet again :
I wish you well, and so I take my leave.

Bassanio. Dear sir, of force I must attempt you 420
further :

Take some remembrance of us, as a tribute,
Not as a fee : grant me two things, I pray you,
Not to deny me, and to pardon me.

Portia. You press me far, and therefore I will
yield.

[*To Antonio*] Give me your gloves, I'll wear them
for your sake ;

[*To Bassanio*] And, for your love, I'll take this
ring from you ;

Do not draw back your hand ; I'll take no more ;
And you in love shall not deny me this.

Bassanio. This ring, good sir, alas, it is a trifle !
I will not shame myself to give you this. 430

Portia. I will have nothing else but only this ;
And now methinks I have a mind to it.

Bassanio. There's more depends on this than
on the value.

The dearest ring in Venice will I give you,
And find it out by proclamation :
Only for this, I pray you, pardon me.

Portia. I see, sir, you are liberal in offers :
You taught me first to beg ; and now methinks
You teach me how a beggar should be answer'd.

Bassanio. Good sir, this ring was given me by 440
my wife ;

And when she put it on, she made me vow
That I should neither sell nor give nor lose it.

Portia. That "scuse serves many men to save
their gifts.

As if your wife be not a mad-woman,

necessity
urge
acknowledg-
ment of
grateful
devotion
hard

friendship

friendship
will not refuse
put myself to
shame
by giving
except
strong desire
for

most costly
five syllables

generous

my finger

excuse

if

¹ My mind has never desired greater reward than the satisfaction derived from doing a good action.

² ["And laid good 'scuse upon your ecstasy" (*Othello*, IV. i. 80.)]. The only other passage in Shakespeare where this contraction occurs.

And know how well I have deserved the ring,
 She would not *hold out enemy* for ever,
 For giving it to me. Well, peace be with you
 [Exeunt Portia and Nerissa.]

Antonio. My Lord Bassanio, let him have the
 ring :

Let his deservings and my love *withal*
 Be valued 'gainst your wife's commandment. 450

Bassanio. Go, Gratiano, run and overtake him ;
 Give him the ring, and bring him, if thou canst,
 Unto Antonio's house : away ! make haste.

[Exit Gratiano.]

Come, you and I *will* thither *presently* ;
 And in the morning early will we both
 Fly toward Belmont : come, Antonio. [Exeunt.]

SCENE II. *The same. A street.*

Enter PORTIA and NERISSA.

Portia. *Inquire* the Jew's house *out*, give him
 this deed

And let him sign it : we'll away to night
 And be a day before our husbands home :
 This deed will be *well* welcome to Lorenzo.

Enter GRATIANO.

Gratiano. Fair sir, you are well o'erta'en :
 My Lord Bassanio upon more *advice*
 Hath sent you here this ring, and doth entreat
 Your company at dinner.

Portia. That cannot be :
 His ring I do accept most thankfully :
 And so, I pray you, tell him : furthermore, 10
 I pray you, show my youth old Shylock's house.

Gratiano. That will I do.

Nerissa. Sir, I *would* speak with you.
 [Aside to Portia] I'll see if I can get my husband's
 ring,

Which I did make him swear to keep for ever.

Portia. [Aside to Nerissa] Thou may'st, I
 warrant. We shall have *old* swearing
 That they did give the rings away to men ;

hold out as—
i.e. continue
your enemy
in conse-
quence of

with it—i.e.
as well
four syllables

(go)
instantly

find out by
inquiry

very

overtaken
deliberation

desire to

canst
vigorous

But we'll *outface* them, and outswear them too.
 [Aloud] Away! make haste: thou know'st where
 I will tarry.

Nerissa. Come, good sir, will you shew me to
 this house? [Exeunt. 19

*put out of
 countenance*

ACT V.

SCENE I. Belmont. Avenue to Portia's house.

Enter LORENZO and JESSICA.

Lorenzo. The moon shines bright: *in* such a
 night as this,

during

When the sweet wind did gently kiss the trees
 And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls
 And 'sigh'd his soul toward the Grecian tents,
 Where Cressid lay that night.

dissyllable

Jessica. In such a night
 Did Thisbe *fearfully* o'ertrip the dew
 And saw the lion's shadow *ere himself*
 And ran dismay'd away

*timorously
 before she saw
 the lion
 himself*

Lorenzo. In such a night
 Stood Dido with a willow in her hand 10
 Upon the wild sea banks and *waft* her love
 To come *again* to Carthage.

*beckoned to
 lover i.e.
 Æneas
 return*

Jessica. In such a night
 Medea gather'd the enchanted herbs
 That did *renew* old Æson.

*make young
 again*

Lorenzo. In such a night
 Did Jessica steal from the wealthy Jew
 And with an *unthrift* love did run from Venice
 As far as Belmont.

*unthrift
 lover*

Jessica. In such a night
 Did young Lorenzo swear he loved her well,
 Stealing her soul with many vows of faith
 And *ne'er* a true one.

*not one of
 them true*

Lorenzo. In such a night 20
 Did pretty Jessica, like a little *shrew*,
 Slander her love, and he forgave it her.

*scolding
 woman*

¹ Breathed out his passionate love in sighs.

Jessica. I would 'out-night you, did no body
come;
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lorenzo. Who comes so fast in silence of the
night?

Stephano. A friend.

Lorenzo. A friend! what friend? your name, I
pray you, friend?

Stephano. Stephano is my name; and I bring
word

My mistress will before the break of day
Be here at Belmont: she doth stray about 30
By holy crosses, where she kneels and prays
For happy wedlock hours.

Lorenzo. Who comes with her?

Stephano. None but a holy hermit and her
maid.

I pray you, is my master yet return'd?

Lorenzo. He is not, *nor* we have *not* heard from
him.

But go we in, I pray thee, Jessica,
And *ceremoniously* let us prepare
Some welcome for the mistress of the house.

doub. neg.

*with all due
ceremony*

Enter LAUNCELOT.

Launcelot. Sola, sola! wo ha, ho! sola, sola!

Lorenzo. Who calls? 40

Launcelot. Sola! did you see Master Lorenzo?
Master Lorenzo, sola, sola!

Lorenzo. Leave hollaing, man: here.

Launcelot. Sola! where? where?

Lorenzo. Here.

Launcelot. Tell him there's a *post* come from
my master, with his horn full of good news: my
master will be here ere morning. [*Exit.*

*messenger,
courier*

Lorenzo. Sweet soul, let's in and there *expect*
their coming.

await

And yet no matter: why should we go in? 50

¹Out-do you in recounting what took place on memorable nights.

My friend Stephano, *signify*, I pray you,
Within the house, your mistress is at hand;
And bring your *music* forth into the air.

[*Exit Stephano.*]

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the *floor of heaven*
Is thick inlaid with *patines* of bright gold:
There's not the smallest orb which thou behold'st 60
But in *his motion* like an angel sings,
Still *quiring* to the young-eyed cherubins;
Such harmony is in immortal souls;
'But whilst this muddy vesture of decay.
Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear
And draw her home with music. [*Music.*]

Jessica. I am never merry when I hear sweet
music.

Lorenzo. The reason, is your spirits are
attentive: 70

For do but note a wild and *wanton* herd,
Or race of youthful and *unhandled* colts,
Fetiching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any *air of music* touch their ears,
You shall perceive them make a *mutual* stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones and
floods; 80
Since nought so *stockish*, hard and full of rage,
But music for the time doth change *his* nature.
The man that hath no music in himself,

announce

musical
instru-
ments

accord with
the sky
plates (of
metal)
as it moves
always
singing

engrossed
with the
music
frolicsome
breed
not broken in
taking
indicates

musical air
common

insensible,
stupid
its

¹ But whilst the impure, *muddy*, corruptible body like a garment (vesture of decay) encloses the soul with its material nature (grossly).

Nor is not moved with concord of sweet sounds,
Is fit for ¹treasons, *stratagems* and ^aspoils :
The ^bmotions of his ^cspirit are dull as night
And his affections dark as ¹Erebus :
Let no such man be trusted. Mark the music.

Enter PORTIA and NERISSA.

Portia. That light we see is burning in my hall.
How far that little candle throws his beams ! 90
So shines a good deed in a *naughty* world.

Nerissa. When the moon shone, we did not see
the candle.

Portia. So doth the greater glory dim the less :
A ^asubstitute shines brightly as a king
Until a king be *by*, and then his *state*
Empties itself, as doth an inland brook
Into the *main of waters*. Music ! hark !

Nerissa. It is your *music*, madam, *of the house*.

Portia. Nothing is good, I see ^awithout respect :
Methinks it sounds much sweeter than by day. 100

Nerissa. Silence bestows that virtue on it,
madam.

Portia. The crow doth sing as sweetly as the
lark

When neither is *attended*, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
¹To their right praise and true perfection !
Peace, ho ! the moon sleeps with Endymion.
And would not be awaked. [*Music ceases.*]

Lorenzo. That is the voice, 110
Or I am much deceived, of *Portia*.

Portia. He knows me as the blind man knows
the cuckoo,
By the bad voice.

doub. neg.
plots
^a acts of
spoliation
^b actions
^c mind (one
syllable)

its
wicked

^a viceroy
as brightly
present
his pomp
is merged
ocean
household

musicians
^a without
reference to,
the circum-
stances i.e.
absolutely
in itself

attended to,
taken notice
of

¹ ["Heady murder, spirit and villany" (*Henry V.*, III. iii. 32.)]

^a ["Not *Erebus* itself were dim enough to hide thee from prevention"
(*Julius Caesar*, II. i. 84.)]

^b So as to obtain the honour they deserve.

<i>Lorenzo.</i> Dear lady, welcome home.	
<i>Portia.</i> We have been praying for our husbands' healths,	
Which <i>speed</i> , we hope, the better for our words.	<i>fare</i>
Are they return'd?	
<i>Lorenzo.</i> Madam, they are not yet;	
But there is come a messenger before,	
To signify their coming.	
<i>Portia.</i> Go in Nerissa;	
Give order to my servants that they take	
No note at all of our being absent hence;	120
Nor you, Lorenzo; Jessica, nor you.	
[<i>A tucket sounds</i>]	
<i>Lorenzo.</i> Your husband is at hand; I hear his trumpet:	
We are no tell-tales, madam; fear you not.	
<i>Portia.</i> This night methinks is but the daylight sick;	
It looks a little paler: 'tis a day,	
Such as the day is when the sun is hid.	
<i>Enter BASSANIO, ANTONIO, GRATIANO, and their followers.</i>	
<i>Bassanio.</i> We should hold day with the Antipodes,	
'If you would walk in absence of the sun.	
<i>Portia.</i> Let me give light, but let me not be light;	<i>frivolous</i>
For a light wife doth make a <i>heavy</i> husband,	130 <i>sorrowful</i>
And never be Bassanio so for me:	
But God <i>sort</i> all! You are welcome home, my lord.	<i>dispose</i>
<i>Bassanio.</i> I thank you, madam. Give welcome to my friend.	
This is the man, this is Antonio,	
To whom I am so infinitely bound.	
<i>Portia.</i> You should in all <i>sense</i> be much bound to him,	<i>reason</i>
For, as I hear, he was much bound for you.	

¹ If you (*Portia*) would walk abroad at night (in the absence of the sun), we should have day at the same time as those dwelling on the opposite side of the world.

That the world *masters*. Now, in faith, Gratiano,
You give your wife too unkind a cause of *grief*:
An 'twere to me, I should be mad at it.

Bassanio. [*Aside*] Why, *I were best* to cut my
left hand off

And swear I lost the ring defending it.

Gratiano. My Lord Bassanio gave his ring away
Unto the judge that begg'd it and indeed 180
Deserved it too: and then the boy, his clerk,
That took some *pains in writing*, he begg'd mine;
And neither *man* nor master would take aught
But the two rings.

Portia. What ring gave you, my lord?
Not that, I hope, which you received of me.

Bassanio. If I *could add* a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it; it is gone.

Portia. Even so *void* is your false heart of truth.
By heaven, I will never be your wife 190
Until I see the ring.

Nerissa. No, nor I yours
Till I again see mine.

Bassanio. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring
And would *conceive* for what I gave the ring
And how unwillingly I *left* the ring,
When nought would be accepted but the ring,
You would *abate* the strength of your displeasure.

Portia. If you had known the *virtue* of the ring,
Or half her worthiness that gave the ring, 200
Or your own honour to *contain* the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any *terms of zeal*, *wanted* the modesty
To *urge* the thing held as a *ceremony*?

*is possessed of
grievance*

*It would be
best for me*

*trouble in
drawing up
documents
servant*

*from
were capable
of adding*

empty

*were willing
to under-
stand
let go
diminish
power*

keep safe

*earnestness
as to have
wanted
press for
sacred
emblem*

¹ Or your honour involved in the safe keeping, holding fast, of the ring.

² ["Disrobe the images, if you find them deck'd with ceremonies"] (*Julius Caesar*, I. ii. 67.)]

Nerissa teaches me what to believe: I'll <i>die for't</i> but some woman had the ring.		<i>stake my life</i>
<i>Bassanio.</i> No, by my honour, madam, by my soul,		
No woman had it, but a <i>civil doctor</i> ,	210	<i>doctor of civil law</i>
Which did refuse three thousand ducats of me		
And begg'd the ring; the which I did <i>deny</i> him		<i>refuse</i>
And suffer'd him to go displeased away;		
Even he that did <i>uphold</i> the very life		<i>defend and preserve</i>
Of my dear friend. What <i>should I say</i> , sweet lady?		<i>was I to say</i>
I was enforced to send it after him;		
I was beset with shame and courtesy;		
My honour would not let ingratitude		
So much <i>besmear</i> it. Pardon me, good lady;		<i>stain</i>
For, by these blessed <i>candles of the night</i> ,	220	<i>stars</i>
Had you been there, I think you would have begg'd		
The ring of me to give the worthy doctor.		
<i>Portia.</i> Let not that doctor e'er come near my house:		
Since he hath got the jewel that I loved,		
And that which you did swear to keep for me,		
I will become as <i>liberal</i> as you;		<i>free in my generosity</i>
I'll not <i>deny</i> him any thing I have.		<i>refuse</i>
<i>Nerissa.</i> Nor I his clerk; therefore be <i>well</i>		<i>very careful</i>
<i>advised</i>		
How you do leave me to mine own protection.		
<i>Gratiano.</i> Well, do you so: let not me <i>take</i> him		<i>catch</i>
then;	230	
For if I do, I'll <i>mar</i> the young clerk's pen.		<i>spoil</i>
<i>Antonio.</i> I am the unhappy <i>subject</i> of these		<i>cause</i>
<i>quarrels</i> .		<i>disputes</i>
<i>Portia.</i> Sir, grieve not you; you are welcome		
notwithstanding.		
<i>Bassanio.</i> Portia, forgive me this <i>enforced</i> wrong;		<i>unavoidable,</i>
And, in the hearing of these many friends,		<i>forced upon</i>
I swear to thee, even by thine own fair eyes,		<i>me</i>
Wherein I see myself—		
<i>Portia.</i> Mark you but that!		

¹ Urged on all sides by the shame of ingratitude and the claims of courtesy.

² ["*Night's candles* are burnt out" (*Romeo and Juliet*, III. v. 9.)]

³ ["*There's husbandry* in heaven; their *candles* are all out" (*Mac.*, II. i. 5.)]

In both my eyes he doubly sees himself ;
In each eye, one : swear by your *double* self,
And there's an oath of *credit*.

Bassanio. Nay, but hear me : 240
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

Antonio. I once did lend my body for his *wealth* ;
Which, but for him that had your husband's ring,
Had quite miscarried : I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith *advisedly*.

Portia. Then you shall be his surety. Give him
this
And bid him keep it better than the other.

Antonio. Here, Lord Bassanio ; swear to keep 250
this ring.

Bassanio. By heaven, it is the same I gave the
doctor !

Portia. You are all amazed :
Here is a letter : read it at your leisure ;
It comes from Padua, from Bellario :
There you shall find that Portia was the doctor,
Nerissa there her clerk : Lorenzo here
Shall *witness* I set forth as soon as you
And *even but now* return'd : I have not yet
Enter'd my house. Antonio, you are welcome ;
And I have better news in store for you 260
Than you expect : unseal this letter *soon* ;
There you shall find three of your argosies
Are *richly* come to harbour *suddenly* :
You shall not know by what strange accident
I *chanced* on this letter.

Antonio. I am dumb.

Bassanio. Were you the doctor and I knew you
not ?

Gratiano. Were you the clerk and yet I knew
you not ?

Antonio. Sweet lady, you have given me life
and *living* ;

deceitful
worthy of
belief

welfare ;
prosperity
i.e. my body
would have
perished
knowingly,
deliberately

bear witness
only just
a few
moments
ago
quickly

with rich
cargoes
unexpectedly
happened to
get
possession of

means of
living

1 ["This is the imposthume of much *wealth* and peace" (*Hamlet*, IV. iv. 27.)]

For here I read for certain that my ships Are safely come to road.		
Portia. How now, Lorenzo!	270	harbour
My clerk hath some good comforts too for you.		
Nerissa. Ay, and I'll give them him without a fee.		
There do I give to you and Jessica, From the rich Jew, a special deed of gift, After his death, of all he dies possess'd of.		
Lorenzo. Fairladies, you drop manna in the way Of starved people.		
Portia. It is almost morning.		
And yet I am sure you are not satisfied Of these events at full. Let us go in; And charge us there upon 'inter'gatories, ¹	280	fully satisfied in detail
And we will answer all things faithfully.		
Gratiano. Well, while I live I'll fear no other thing		be anxious about
So sore as keeping safe Nerissa's ring.	[Exeunt.]	grievously

¹ ["What earthly name to *interrogatories*
Can task the free breath of a sacred king?" (*King John*, III. i. 147.)]

ADDITIONAL NOTES.

ACT I. — SCENE I.

9. **Argosies.** Large merchant vessels. Said to be so called from Jason's ship, the *Argo* (see Classical Allusions p. 127), but for the true derivation (see Glossary, p. 139).
12. **Petty traffickers** — small trading vessels. These would dance and rock on the waves whilst the large argosies would sail past almost without rolling. So the small ships are described as curtseying and doing reverence to the large vessels as the small shopkeepers of Shakespeare's time were accustomed to bow in respect to the nobles and great merchants.
15. **Venture** — merchandise sent to sea for the purpose of trade. Antonio had much of his wealth embarked in trade. "The merchant companies of Shakespeare's time were known as "Merchant Adventurers."
18. **Plucking the grass**, i.e. to hold it up for the purpose of ascertaining the direction of the wind.
25. **Hour-glass.** In Shakespeare's days an hour-glass was generally placed near the pulpit of the preacher.
27. **Wealthy Andrew.** A vessel with a rich cargo. It is suggested that the name Andrew is derived from that of Andrea Doria, the famous Genoese Admiral.
Dock'd in sand. Enclosed in sand which forms, as it were, a kind of dock round the vessel.
28. **Vailing her high top, etc.** "To vail" is to lower or strike sail. The vessel is represented as heeling over, the masts being lower than the hull, or the mast may have broken off and be resting on the sand.
29. **Her burial**, i.e. the sand in which the vessel is buried.
42. **Bottom.** The hold of the vessel, here put for the ship itself, the part for the whole.
50. **Two-headed Janus.** The Roman god having two heads (see Classical Allusions p. 126). Salarino uses the oath because he is about to refer to two absolutely different kinds of character, viz. the cheerful man, and the man of sour, grim disposition.
56. **Nestor**, the grave and wise Greek hero in the Trojan expedition (see Classical Allusions p. 126). He is taken as the type of gravity and wisdom.

78. **A stage.** Compare "*all the world's a stage.*" As You Like It. II. vii.
79. **The fool.** A character in the old comedies.
82. **Cool.** Groans and sighs were supposed to draw blood from the heart and thus reduce its temperature. Thus the groans are termed "*mortifying*" or death giving.
84. **Alabaster,** a kind of marble taking its name from Alabastron in Egypt.
89. **Cream and Mantle.** Cream = to form a scum. Mantle = to cover as with a mantle. Descriptive of the scum that collects on the surface of standing water and covers it.
93. **Sir Oracle,** a term expressing one who pompously lays claim to superior wisdom.
102. **This fool gudgeon.** A fish easily caught, and when caught worthless except as bait.
142. **Self-same flight** = of equal range, *i.e.* are now of the same length, weight, etc., and so calculated to have the same range when discharged from the bow.
161. **Prest** = ready. From French *prêt* (see Glossary.)
165. **Fair speechless messages** = kindly glances from Portia's eyes, indicative of the interest she took in Bassanio.
173. **Colchios' strand.** The allusion is to Jason's voyage in search of the Golden Fleece. (See Classical Allusions p. 127).

SCENE II.

19. **Blood** = the passions, as distinct from intellect or reason.
38. **Over-name** = run over their names, *i.e.* name them one by one successively.
41. **Neapolitan Prince.** The Neapolitans of the period were famed for skill in horsemanship. Hence Shakespeare represents the Neapolitan Prince as constantly talking of his horse.
46. **County Palatine** = the Count of the Palatinate of the Rhine. Elizabeth, daughter of James I., married the Elector Palatine.
50. **Weeping philosopher.** Heracitus of Ephesus, so called from his lamentations over the follies of mankind (see Classical Allusions p. 128).
52. **Death's head** = a skull. A skull and cross bones formed a common sculpture on tomb-stones.
78. **He hath neither Latin, French, nor Italian.** A satirical reflection on the ignorance of the young Englishmen of the day, who travelled on the continent, and yet remained ignorant of every language but their own.
76. **Dumb-show.** A pantomime, *i.e.* a play in which the characters do not speak, but represent the action by their gestures.

78. **Doublet** = jacket; properly the inner garment, so called because it was thickly quilted.
78. **Hose** = trousers or stockings, or both in one. **Round hose** = the round, swelling, puffed out breeches of the Tudor period.
79. **Bonnet** = cap, or head-gear generally. The word is still used in Scotland in this sense.
Note the execrable taste of the Englishman. Whilst imitating foreign dress he mixes his costume in a ludicrous manner.
87. **Sealed under.** The surety signs his name or seals below the name of the person for whom he is guarantor. The allusion has reference to the assistance always given by France to Scotland when the latter country was at war with England in the Tudor period.
104. **Sponge** = a drunkard. One who constantly imbibes, thus soaking wine as a sponge soaks water.
111. **Old as Sibylla** (see Classical Allusions p. 128).
112. **Chaste as Diana.** Diana was the goddess of Charity (see Classical Allusions p. 129).
129. **The four strangers.** Nerissa has named six, viz. the Neapolitan prince, the Count Palatine, Monsieur le Bon, Falconbridge, the young German, and Bassanio. "Four" is probably an oversight.

SCENE III.

1. **Ducat** (on the origin of the name see Glossary). A coin varying in value according to the country—from five to six shillings.
12. **Good man** = a man of substance, wealthy.
20. **The Rialto.** The Exchange of Venice, where merchants met for the transaction of business. Our "on Change" is equivalent to the Venetian phrase "on the Rialto."
34. **Pork**, an abomination to the Jew.
35. An allusion to the devils entering into the herd of swine (St. Matt. viii.).
35. **Your prophet** = Jesus Christ.
- Nazarite.** Properly means a person under the Nazarite vow, not an inhabitant or native of Nazareth. But in Shakespeare's time Nazarite also meant an inhabitant of Nazareth. It is so used in the older versions of the Bible. The form "Nazarene" first occurs in the Authorized Version 1611.
42. **Fawning publican.** Publican = a Roman tax-gatherer in Palestine, a class of officials hated by the Jews. Shylock expresses his hatred of Antonio by styling him a publican. But "fawning" is not an epithet descriptive of the Roman publican, for these officials were harsh and stern in their dealings with the Jews. Probably Shakespeare has in his mind the cringing obsequiousness

which characterized the inn-keepers of his day.

43. **I hate him.** Note the three grounds on which Shylock hates Antonio.

(1) *Religion*, because he is a Christian.

(2) *Business*, because by lending money at no interest, he interferes with Shylock's profits as a money-lender.

(3) *National*. Heresents Antonio's slights upon the Jewish nation.

47. **Upon the hip** = to take him at advantage. The expression is derived from wrestling. The modern term is "*cross-buttock*," i.e. the twisting of an opponent over one's hip.

52. **Interest.** An allusion to the ancient contempt for those who took interest for money lent.

58. **Tubal.** The name is found in Gen. x. 2. Tubal is named as one of the sons of Japhet.

63. **Excess.** Another word for interest. The interest is the sum in excess of the principal, which is paid by the borrower for the use of the money.

72. See Gen. xxx. and p. 134.

74. See Gen. xxvii. and p. 134.

75. **The third possessor.** The order is Abraham—Isaac—Jacob. Jacob is the third according to the Jewish method of inclusive reckoning.

84. **A venture, i.e. a legitimate trading transaction**—the pay for his services to his uncle Laban, and

the usury gained by lending money.

87. **Inserted.** This incident in Jacob's life was not recorded in Scripture for Shylock to be able to quote it in support of taking interest on money lent.

88. **Gold and silver.** Antonio suggests that Shylock would regard "money" as breeding and increasing like flocks of sheep. The Greek word for interest is "*tokos*," i.e. what is brought forth.

91. See St. Matt. iv. 6, where Satan quotes from Scripture in the temptation of our Lord.

104. **Badge** = the distinctive mark. In Venice a Jew was obliged to wear a yellow cap to mark his nationality. Shylock refers to the continual persecutions which the Jews had suffered, so that patient endurance of wrongs became a characteristic of the race.

106. **Gaberdine** = a cloak, or loose outer garment. Shakespeare represents the Jews of Venice as wearing some distinctive cloak.

138. **Notary.** One who draws up bonds or agreements.

139. **Single bond, i.e. a bond with only one signature, that of Antonio.** Shylock would represent the whole transaction as a huge joke, thus lulling Antonio into fancied security.

161. **Muttons** = sheep. **Beefs** or beeves = oxen.

ACT II.

SCENE I.

4. **Fairest, i.e.** Morocco was of dark complexion. He would pit himself against any one of fairer hue.
6. **Incision.** It has been suggested that here there is a reference to the practice among gallants in Shakespeare's day of cutting themselves in order to draw blood with which either to drink their lady's health or to write her name.
7. **Reddest.** Red blood was regarded as a sign of high courage.
25. **The Sophy,** a title of the Emperor of Persia = modern Shah (see p. 135).
26. **Sultan Solymán =** Solymán the Magnificent (see p. 136).
32. **Hercules** (see Classical Allusions p. 129).
Lichas (see Classical Allusions p. 130).
The Prince of Morocco likens his venture in making choice of a casket to the playing at dice by Hercules with his page Lichas. In such a contest the strength of Hercules would avail him nothing, and the page, if lucky, might throw higher than his master. So he, Morocco, has no opportunity of winning Portia by his bravery: his chance depends upon the choice of casket.
- 36 **Blind fortune.** The goddess. Fortune is generally represented as being blindfolded.

SCENE II.

9. "**Scorn with thy heels**" = kicking up behind with the heels as a mark of contempt.
10. **Via.** Italian = Go away, or go forward.
18. **Grow to.** The Clarendon Press editor explains this as referring to milk burnt, and adhering to the bottom of the saucepan.
27. **Incarnal** = incarnate, i.e. in the flesh, or in the form of a man.
Note how Launcelot confuses his words.
Infection = *a f f e c t i o n* (133).
Frutify = *certify* (143).
Impertinent = pertinent (146).
Defect = *effect* (153).
Exhibit = *inhibit* (II. iii. 10).
Reproach = approach (II. v. 20).
Agitation = cogitation (III. v. 4).
45. **Sontes,** a corruption of *saints* or *sancities* = God's saints.
64. **The sisters three.** The three fates, Clotho, Lachesis, and Atropos (see p. 130).
70. **Father.** Launcelot, of course, recognizes his father, but old Gobbo imagines that Launcelot is addressing him as a young man would address an old man. Gobbo has not recognized his son.
84. **Stand up.** In the acting of the play Launcelot kneels down with his back to his father. The old man mistakes the back of his head for his face.

98. **What a beard.** Gobbo mistakes Launcelot's hair for a beard.
99. **Fill-horse** = shaft-horse. The fills or thrills are the shafts of a cart.
121. **Supper = five of the clock.** In Elizabethan times the dinner hour was from eleven to twelve, and the supper hour from five to six. They partook of two meals only in the day.
144. **Dish of doves.** Doves are a common repast in Italy.
158. **Old proverb, viz.** "God's grace is gear enough."
Parted = shared, divided.
167. **Table** = "the palm of the hand," a technical term in palmistry.
169. **Line of life** = the line in the palm encircling the root of the thumb.
Simple denotes a poor, humble position in life. It is spoken sarcastically.
179. **Bestow'd, i.e.** placed on board the vessel in which Bassanio will sail to Belmont.
204. **With my hat.** Referring to the practice of the day of wearing hats at meals, especially at state banquets.

SCENE IV.

2. **Disguise us, i.e.** put on masks. His friends purpose to entertain Bassanio by a mask on this his last night in Venice are sailing for Belmont.
10. **Break up.** Letters were always sealed, so the seal had to be broken ere the letter could be opened.
22. **Masque** = a masquerade, not the entertainment of

the "masque" which was a kind of play. In the masquerade the participants wore masks, and took part in a torchlight procession, playing instruments, such as the pipe, the drum, etc.

36. **Misfortune.** Personified like fortune, hence the use of the personal pronouns "her" "she"
38. **Faithless** = unbelieving.

SCENE V.

4. **What! Why!** Exclamations, denoting Shylock's impatience.
20. **Reproach.** Launcelot means "approach," i.e. Shylock's attendance at supper with Bassanio. Shylock adopts the meaning "reproach" and answers accordingly.
22. **They have conspired together.** Launcelot is referring to the masquerade. He has no knowledge of the plot for the abduction of Jessica.
25. **Nosefell a bleeding.** This was supposed to be an omen of some misfortune.
26. **Black Monday,** "Easter Monday, and was so called on this occasion: in the 34th of Edward III. (1360), the 14th of April, and the morrow after Easter-day, King Edward with his host lay before the city of Paris; which day was full dark of mist and hail, and so bitter cold, that many men died on their horses' backs with the cold. Wherefore unto this day it hath been called Black Monday."—Stowe.

30. **Wry-neck'd fife.** May refer (1) to the player, who turns his head on one side whilst playing, or (2) to the instrument which in Shakespeare's time had a curved mouth-piece.

36. **Jacob's staff**, see Heb. xi. 21. and Gen. xxxii. 10. (Note p. 133).

43. "**Worth a Jewess' eye**" (see Play on Words p. 117).

44. **Hagar's offspring.** Ishmaelites, the descendants of Hagar. Here = Gentiles. But as Launcelot had left Shylock's service for that of Bassanio, the parallel between himself and Ishmael rejected by Abraham is exact.

46. **Patch**=clown, fool or jester, so called from his parti-coloured or motley coat. Shylock compares Launcelot's laziness with the habits of the following animals.

(1) *the snail*—creeping slowly.

(2) *the wild cat*—prowling by night, sleeping by day.

(3) *drones*—idle and useless, expelled from the hive by the working bees.

SCENE VI.

1. **Pent-house**=a lean-to shed.

5. **Venus' pigeons**, referring to the doves which drew the car of Venus (see Classical Allusions p. 130).

11. **Tedious measures**, referring to the training of a horse for the circus.

15. **Scarfed bark.** Explained either (1) as a vessel decked with flags and streamers, or (2) as a vessel with new trim sails.

51. **By my hood.** Gratiano is wearing a disguise—probably it consisted partly of a hood hiding his features.

64. **No masque to-night.** The change of wind enables Bassanio to sail at once, and so the masque having served the purpose of concealing the elopement of Jessica is readily abandoned.

SCENE VII.

22. **Virgin hue.** The pure white of the silver symbolizes (1) the purity of a virgin, (2) the white robes of a bride.

40. **Mortal breathing**=alive, not dead as the saints to whose shrines pilgrimages were generally made.

41. **Hyrceanian deserts**, a district bordering on the Caspian Sea (see p. 136).

46. **Foreign spirits.** The bold adventurous gallants came from foreign lands to woo Portia.

47. **As o'er a brook**=passing over the ocean as if it were a mere brook.

51. **To rib**=to enclose and protect as the ribs do the vital parts of the body.

Cerecloth=graveclothes, the winding sheet.

53. **Ten times under-valued.** It is said that the ratio of the value of silver to gold in Elizabeth's reign was as one to ten.

56. **Angel.** A gold coin worth about 10s. The coin was so called because the figure of St. Michael was engraved upon it.

63. **Carrión death** = a fleshless skull, a death's head.

76. **Part** = depart (not "separate")

SCENE VIII.

8 **Gondola,** a Venetian pleasure boat, the common vehicle on the canals of Venice.

12. **Passion** = outburst of passionate emotion. **Confused,** because Shylock mixed up his cries with exclamations, first for the elopement of his daughter, and then for the loss of his money and jewels.

16. **Fled with a Christian.** By this act Jessica had separated herself from her father's house and nation.

28. **Narrow seas.** A common appellation of the English Channel.

42. **Mind of love** = your loving mind. Antonio may be referring either (1) to Bassanio's affection towards himself, or (2) to his love for Portia.

SCENE IX.

28. **Martlet** = the house martin. Martlet is a diminutive of martin.

44. **Cover** = keep the hat on. Customary only for superiors in the presence of inferiors, and hence a mark of higher rank.

46-48. "The meaning is, how much meanness would be found among the great, and how much greatness among the mean."—JOHNSON.

53. **Too long a pause, i.e.** the lengthy pause tells me that you have not found there what you expected.

61. **To offend and judge, etc.** Portia intimates that Arragon cannot claim to be the accused person and the judge. These are two distinct persons in any trial in court. Morocco accepts his disappointment without murmur; Arragon would argue the matter out.

66. **That shadows kiss** = embrace a phantom.

89. **Sensible regrets** = substantial or tangible greetings, having reference to the valuable presents brought by Gratiano on behalf of Bassanio.

ACT III.

SCENE I.

1. **On the Rialto** (see note I. iii.).

4. **Narrow seas** (see note II. vii.).

4. **The Goodwins** = the famous Goodwin Sands (see note, p. 186).

5. **Dangerous flat.** Flat = shoal. The Goodwin Sands are very dangerous, for they lie in the track of vessels coming up the Channel and making for the mouth of the Thames.

10. **Knapp'd ginger.** Knap is to break off short—here = to bite off short bits from the pieces of ginger.

87. **Rhenish.** The wines made from the grapes of the Rhine vineyards are light of colour.
88. **The curse, i.e.** that pronounced on the Jewish nation for their rejection of Christ.
99. See I. iii. 18.
117. **For a monkey.** In payment for a monkey which he had sold to Jessica.
119. **My turquoise.** Remembered by Shylock as having been given him by his wife Leah. The turquoise was supposed to fade or brighten according to the state of the health of the wearer, so it has been suggested that Shylock regretted the loss of the ring because of this imaginary virtue. But Shylock's mention of his dead wife is one of the few indications that Shylock had some humanity in his nature. The parting with her mother's turquoise so lightly is an instance of the volatile character of Jessica.
128. **Synagogue.** In the trial scene Shylock asserts that he has taken an oath to have the penalty of the bond, "*An oath, an oath, I have an oath in heaven*" (IV. i. 227). It has been suggested that he may have taken this oath on his present visit to the synagogue.
- SCENE II.
25. **Rack, an instrument of torture, used chiefly to** compel accused persons to confess.
44. **Swan-like end.** An allusion to the ancient popular belief that the swan sings just before its death.
49. **Flourish, i.e.** the flourish of trumpets, which hails the actual placing of the crown upon the head of the monarch at his coronation.
51. **Dulcet sounds.** This has reference to the old custom of playing music under the windows of the bridegroom on his wedding morn, and waking him for his marriage.
55. **Young Alcides = Hercules** (see Classical Allusion, p. 129). Shakespeare probably took the incident from Ovid's *Metamorphoses* xi. Hercules rescued Troy not for love of Hesione, but in order to obtain the horses of Zeus, promised by Laomedon King of Troy. Bassanio, whom Portia likens to Hercules, goes to the choice of the casket for love of Portia, therefore "*with much more love*" than Hercules.
58. **Dardanian wives = Trojan women.** Dardanus was the mythical founder of Troy.
81. **Simple = pure, unmixed.** **Simple vice = a vice without any good at all in it.**
84. **Stairs of sand, denoting "untrustworthiness."** Such stairs would certainly give way under the feet of one endeavouring to ascend by them.

86. **Livers white.** White livers were considered a sign of cowardice.
87. **Valour's excrement.** Excrement = hair. A beard was considered a sign of bravery.
95. **Dowry** = The marriage portion brought by the wife to the husband.
99. **Veiling an Indian beauty.** Many emendations have been suggested, such as *dowdy*, *gipsy*, *bosom*, *idol*. But ladies of dark hair and complexion are never chosen by Shakespeare as types of beauty. In this he follows the general tenor of Elizabethan writers. Queen Elizabeth was fair. So it would appear that "the beauteous scarf" is deceptive. Such a covering would lead one to expect a beautiful lady; instead, when it is drawn aside, a swarthy, dark Indian is revealed. This agrees with the train of argument throughout Bassanio's speech.
102. **Hard food for Midas** — Midas had his wish granted that all he touched might become gold. Even his food was turned into gold (see *Classical Allusions*, p. 131).
103. **Common drudge** = the silver, so called as being the coin in which payments were usually made.
110. **Green-eyed jealousy.** So called from the jaundiced look of those who are habitually jealous.
116. **So near creation, i.e.** the portrait is not only life-like, but appears to be nearly alive.
117. **Riding, etc.** The eyes of Portia in the portrait are imaged on the eyes of Bassanio, and seem to move.
126. **Unfurnish'd, i.e.** unprovided with the fellow eye to the one already made. If the artist in painting one of Portia's eyes should lose both his own, that eye which he had painted must necessarily be left unfurnished, or destitute of its fellow.
144. **Giddy in spirit.** Dazed in doubt 'twixt hope and fear. Bassanio, although he had been fortunate in his selection of the right casket, was as yet not certain that he had gained Portia's love.
199. **The maid.** Nerissa was not Portia's serving maid, but rather her companion. She held a similar position as regards Portia to that occupied by Gratiano to Bassanio.
214. **Infidel** = Jessica, a Jewess, and therefore not one of the Christian faith. **Infidel** = unbeliever, not a heathen.
235. **Royal merchant,** may mean either (1) a merchant trading on a munificent or princely scale; or (2) one transacting business as the agent of the sovereign. The former is the more likely meaning.
237. **The Jasons** (see *Classical Allusions*, p. 127).
264. **Mexico.** An anachronism according to some commentators, on the ground that there was no direct trade between Venice and Mexico.

276. **Magnificoes**, the usual title of Venetian nobles.
 281. **Chus**, the name is taken from Genesis.
 306. **Maids and widows**, as *maids* because not yet married; as *widows*, as having lost our husbands.

SCENE III.

19. **Kept** = lived, dwelt. The word is still in use in the same sense at Cambridge, where "to keep" means to occupy certain rooms or lodgings.
 27. Antonio argues thus:
 The prosperity of the city depends upon its trade. That trade is mainly with foreign nations.
 If the Duke wrests the law to favour Antonio, a citizen, against Shylock, a foreigner, foreigners will have no confidence in the just and impartial administration of law in Venice.
 Consequently trade will suffer if the Duke refuse to decide the suit of Shylock otherwise than in accordance with the law.
 30. **Trade**. "The path along which we *tread*, and thus the ever-recurring habit and business of life" (TRENCH). The *trade* winds are so called because they blow steadily in a fixed settled direction.

SCENE IV.

31. **Monastery**. The Benedictine monks had a monastery about three or four miles from Belmont.
 51. **Notes and garments**. **Notes** = Bellario's instructions to Portia how to conduct the case.

- Garments** = the necessary legal robes to enable Portia and Nerissa to appear as lawyers.
 53. **Tranect**. Rowe altered the reading to "*traject*." *Traject* would mean the Italian *tragetto* or ferry. **Tranect** may be from Italian *tranare* to draw. "Twenty miles from Padua, on the river Brenta, there is a dam or sluice, to prevent the water from mixing with that of the marshes of Venice. Here the passage-boat is drawn out of the river, and lifted over the dam by a crane. From hence to Venice is five miles. Perhaps some writer of Shakespeare's time might have called this dam by the name of the tranect, and the poet might have copied the word without inquiry into its accuracy." Some well-known ferry is clearly pointed out.
 67. **Reed voice**, i.e. in the shrill tones of a youth between boyhood and manhood.
 67. **Mincing steps** = the short steps of a woman. **Mince** = to cut into small bits.
 69. **Quaint lies** = ingenious lies. Portia may be referring to the exaggerations of a youth talking bigger than his age, or perhaps to the affectations of the Euphuists of the period.
 77. **Raw** = crude, immature, i.e. boyish pranks of inexperienced youths.
Jacks = fellows, a word of contempt.

SCENE V.

16. **Scylla and Charybdis** (see Classical Allusions p. 133).
- 19 See 1 Cor. vii. 14. "The unbelieving wife is sanctified by the husband."
25. **Rasher** = a slice of bacon quickly cooked on the fire—hence "rasher." Launcelot suggests that if all Jews become Christians the price of pork will rise too high to allow of indulgence in a rasher of bacon.
42. **Wit-snapper** = one who is quick in snapping up the words of another, and twisting their meaning.
70. **Mean it**, i.e. mean to lead an upright life (see l. 75). Pope altered to "merit it," i.e. to merit the blessing l. 76.
73. **Lay** = stake, i.e. the two gods stake two women as the wager in their game, one god staking Portia as his wager. If he do, the bet will not be a fair one unless something is added on the other side, for it is impossible to find an equal to Portia in the world.

ACT IV.

SCENE I.

1. **What**. An exclamation, wherewith the Duke calls the court to attention.
2. **Your grace**. It has been pointed out that Shakespeare makes Antonio address the Doge as if he were an English Duke, whereas the Venetian form of address was "your serenity."
21. **Apparent** may mean (1) not real; (2) what you

are now showing. The former meaning is to be preferred

29. **Royal merchant** (see III. ii.).
47. **A gaping pig** = a pig prepared for the table, or it may mean "a squealing pig."
49. **Affection** = the emotion excited by external objects.
50. **Passion** = the feelings roused by internal emotions.
56. **Woollen bagpipe**. Either (1) a bagpipe made of sheepskin with the wool left on, or (2) one covered with a woollen cloth.
61. **A losing suit**. Shylock does not mean that the judgment will be against him, and that he will lose his suit, but that he has nothing to gain. If he win his cause he gets a pound of flesh but loses the 3,000 ducats now proffered by Bassanio.
86. **Draw them**, i.e. take them out of the bag which Bassanio holds out to him.
88. The last of Shylock's arguments which are

- (1) It is his humour or caprice. His loathing of Antonio he cannot explain, but it exists, and he means to satisfy it.
- (2) He has done no wrong, i.e. has not broken any law, and therefore is entitled to judgment in his favour.
- (3) The existence of slavery allows the possession of property in human

- flesh. So he is entitled to the pound of flesh forfeited by Antonio.
103. **Upon my power** = in accordance with the power invested in me as the head of the state. The Duke has the power to adjourn the court. He sees no other way of delaying sentence to give time for the arrival of Bellario. At the critical moment the Doctor's messenger appears. Portia and Nerissa arrive in the nick of time.
129. **In my faith, i.e.** to abandon Christianity.
- 130 **Pythagoras**, a Greek philosopher who taught the doctrine of the migration of souls (see Classical Allusions p. 133)
169. **Place, i.e.** as judge, not as advocate. Portia has come not to plead for Antonio, but to decide the case as judge. The Duke had sent for Bellario "*to determine*" the question (l. 106).
222. **A Daniel.** A reference to the history of Susannah and the Elders, when Daniel convicted the Elders of "false witness by their own mouth." When questioned apart they did not agree in their statements.
305. **Jot, Greek iota**, the smallest letter in the alphabet = the smallest portion.
317. **This offer, i.e.** Bassanio's offer to pay thrice the amount of the debt.
320. **All justice, i.e.** nothing but justice, and all the justice that the law gives him.
333. **On the hip** (see I. iii. 47).
348. **Alien** = foreigner, one who was not a Venetian citizen. Shylock as a Jew would be considered an alien, and must thus come under the penalty pointed out by Portia.
349. **Indirect.** Thus covering Shylock's action, which was an attempt to take Antonio's life under the pretext of demanding his pound of flesh.
351. **Party.** Used in a legal sense = the party to a lawsuit.
382. **In use.** Shylock's property is thus disposed of.
- (1) The state remits the half to which it is entitled. But Shylock must draw up a deed of gift settling this share on Lorenzo and Jessica at his death.
- (2) The other half goes to Antonio "*in use.*" This share is also to become the property of Lorenzo and Jessica on Shylock's death.
- In use** may mean (1) *in trust*, i.e. that Antonio will hold it for the benefit of Lorenzo and Jessica; or (2) that he will employ it in trade. The former is the probable meaning, for otherwise Jessica and Lorenzo get nothing until the death of Shylock. *Use* cannot possibly mean *interest*, for Antonio objected to interest being taken for money lent.

393. **Ten more.** Making up the number of twelve jurymen, who would bring in a verdict of guilty of murder. Shakespeare introduces an English form of trial into a Venetian court
40. **Attempt** = Test or try your determination, in order to induce you to alter your decision.

SCENE II.

15. **Old swearing** = hard swearing, or many oaths. **Old** is simply intensive.

ACT V.

4. **Troilus** (see Allusion, p. 131).
7. **Thisbe** (see Allusion, p. 131).
10. **Dido** (see Allusion, p. 132). **Willow**, a symbol of forsaken love. The willow is not thus represented in classical writers.
13. **Medea** (see Allusions, p. 128).
Shakespeare may have gathered the stories either from Ovid.
31. **Crosses.** Common in Catholic countries by the roadside, marking spots where heroes were born, where saints rested, and travellers died.
39. **Sola.** Launcelot is imitating the sound of a horn, indicating the arrival of a messenger.
46. **Post.** A messenger or courier. The name was given to these messengers from the stations or posts along the road, where they changed horses.
59. **Patines,** small flat plates of gold used in the administration of the Eucharist.

60-65. An allusion to the theory taught by Pythagoras, and described by Plato in the *Republic*. Each planet in its revolution was supposed to produce a certain note. The different sounds harmonized and resulted in what was termed "the music of the spheres."

52. **Cherubins.** The correct plural is "Cherubim." Shakespeare uses Cherubin as the singular, and Cherubins as the plural.
66. **Diana** (see Allusions, p. 129).
80. **Orpheus.** On the power of Orpheus to influence animate and inanimate creation by his lyre (see p. 132).
87. **Erebus** = hell. Strictly the space of utter darkness between earth and the lower regions (see Allusions, p. 132).
93. **Music of the house** = the band of musicians forming part of Portia's household servants.
109. **Endymion,** a youth famous for his beauty (see Allusions, p. 132).
121. **Tucket** a flourish on the trumpet (see Glossary).
127. **The Antipodes** (see p. 77). Where it is day whilst night with us.
148. **Posy** = a motto inscribed on a ring.
149. **Cutler's poetry.** The rhymes inscribed on knives and swords by the cutler.
270. **Road** = roadstead.
280. **Inter'gatories,** a shortened form of "interrogatories," a law term, signifying questions to be answered upon oath.

VERSIFICATION.

For this we have followed somewhat closely the lines laid down by Abbott in his *Shakespearian Grammar*,

- (1) The ordinary line of Blank Verse or Iambic Pentameter consists of five feet (*Pentameter*) of two syllables, each with the accent on the second syllable (*Iambus*).

[A foot with the accent on the first syllable is called a Trochee.]

"In sooth', | I know' | not why' | I am' | so sad'; ||
It wear' | ies me'; | you say', | it wear' | ies you' ||" (I. i. 1-2).

- (2) A Trochee often occurs, especially as the first foot of a line—

"Would make' | me sad' |
My wind' | cool'ing | my broth' || (I. i. 22).
"Gaol'er, | look' to | him; tell' | me not' | of mer'cy ||" (III. iii. 1).

- (3) An extra syllable is frequently added before a pause, especially at the end of a line.

"If thou' | be'st rat' | ed by' | thy est' | ima'tion ||" (II. vii. 26).
"Is't like' | that lead' | contains' | her. 'Twere' | damna'tion ||" (II. vii. 49).
"A halt' | er grat' | is; no' | thing else' | for God's' sake ||" (IV. i. 378).

- (4) Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line.

"But note' | me signi'or ||
Mark you' | this, Bas' | sanio' ||" (I. iii. 90).
"But who' | comes here' ? | Loren' | zo and' | his in'fel ? ||" (III. ii. 214).
"And I' | must free' | ly have' | the half' | of any'thing ||" (III. ii. 245).
"With an' | y terms' | of zeal', | wanted' | the mod'esty ||" (V. i. 205).

- (5) Sometimes the two syllables are inserted at the end of the third or fourth foot.

"Which pries' | not to' | the inte'rior, | but, like' | the mart'let ||" (II. ix. 28).

Scan *th' interior*, as two syllables.

"I lose | your comp' | any; there'fore | forbear' | awhile' ||" (III. ii. 3).

- (6) Er, el and le final dropped or softened.

"May stand' | more prop' | er, my eye' | shall be' | the stream' ||" (III. ii. 46).

- (7) Whether, ever, neither, and similar words, written and pronounced as one syllable.

"Neither have' | I mon' | ey nor' | commod' | ity' | ||" (I. i. 179).
 "One half' | of me' | is yours', | the o'ther | half yours' ||" (III. ii. 16).
 "How could' | he see' | to do' | them? having' | made one' ||" (III. ii. 124).

- (8) I in the middle of a trisyllable, if unaccented, is frequently dropped.

"His ted' | (i)ous mea's | ures with' | the unbat' | ed fire' ||" (II. vi. 11).
 "Of God' | like am' | (i) ty; which' | appears' | most strong'ly ||" (III. iv. 3).
 "Tro (i) lus', | methinks' | mount'ed | the Troy' | an walls ||" (V. i. 4).
 "Had quite' | miscarried': | I dare' | be bound' | again' ||" (V. i. 245).

Note also:

"Fad'ing | in mus' | ic: that' the | compar' | ison' ||" (III. ii. 45).
 Also:
 "Thy skip' | ping sp (i) rit', | lest through' | thy wild' | behav' (i) our ||" (II. ii. 197).

- (9) Ed following d or t is often not written, and when written often not pronounced.

"And so' | ri'vet'ted | with faith' | unto' | your flesh' ||" (V. i. 169).

- (10) An unaccented syllable of a polysyllable is sometimes softened so as to be ignored.

"But not' | take in' | terest; not', | as you' | would say' ||" (I. iii. 76).
 "Was this' | insert' | ed to' | make in' | terest good' ||" (I. iii. 87).
 (But. "And what' | of him' ? | Did he' | take in | terest' ||") (I. iii. 75).
 "To urge' | the thing' | held as' | a cere' | mony' ||" (V. i. 206).

- (11) Polysyllabic names often receive but one accent at the end of a line in pronunciation.

"My lord' | Bassan' | io, since' | you have found' | Antonio' ||" (I. i. 69).

You have found = you 've found.

"And I' | have rea' | son for' | it. Sign' | for Anto'nio ||" (III. ii. 227).
 "How doth' | that roy' | al merch' | ant, good' | Antonio' ||" (III. ii. 235).

- (12) The plural and possessive cases of nouns, of which the singular ends in s, ss, etc., are frequently written and pronounced without the extra syllable.

"It is so' | Are there | balance here' | to weigh' | the flesh' ? ||" (IV. i. 254).

- (13) R and liquids in dissyllables are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant.

"Do you' | des' | re? Rest' | you fair', | good Sig'nior ||" (I. iii. 60).

- (14) The termination "ion" is frequently pronounced as two syllables at the end of a line.

Similar words are *ocean, soldier, courtier, marriage*, etc.

- "Your mind' | is toss' | ing on' | the oc' | ean' ||" (I. i. 8).
 "Lie all' | unlock'd' | to your' | occas' | ions' ||" (I. i. 140).
 "Mistlike' | me not' | for my' | complex' | ion' ||" (II. i. 1).
 "We have' | not made' | good pre' | para' | tion' ||" (II. iv. 3).
 "To woo' | a maid' | in way' | of mar' | riage' ||" (II. ix. 13).
 "You loved' ; | I loved' ; | for in' | termiss' | ion' ||" (III. ii. 200).
 "Could turn' | so much' | the con' | stitut' | ion' ||" (III. ii. 242).
 "To live' | in prayer' | and con' | templat' | ion' ||" (III. iv. 28).
 "And find' | it out' | by pro' | clamat' | ion' ||" (IV. i. 435).
 (15) Fear, dear, year, fire, and other monosyllables ending in *r* and *re*, preceded by a long vowel or diphthong are frequently pronounced as dissyllables.
 "And so' | all you' | rs. O' | these naught' | y times' ||" (III. ii. 18).
 "And so' | though yours', | not you' | rs. Prove' | it so' ||" (III. ii. 20).
 "Of thy' | sharp envy' | Can no' | prayers' | pie' | ree thee' ||" (IV. i. 125).

So:

- "Shall lose' | a ha' | ir by' | Bassan' | io's fault' ||" (III. ii. 298).
 (16) Monosyllables emphasised by position or antithesis.
 "I'll watch' | as long—for yo' | u then'. | Approach' ||" (II. vi. 24).
 (17) The "e" in commandment, entertainment, etc., which originally preceded the final syllable, is sometimes retained, and even when not retained, pronounced.
 "Be val' | ued 'gainst' | your wife's' | command' | (e)ment' ||" (IV. i. 450).

- (18) Accent. 1. Words in which the accent is nearer the end than with us.

- Aspect'. "And oth' | er of' | such vin' | egar' | aspect' ||" (I. i. 54).
 "I tell' | thee lad' | y this' | aspect' | of mine' ||" (II. i. 8).
 Commend'able. "Thanks i' faith' | for silence' | is only' | commend' | able' ||" (I. i. 111).
 Presage'. "I have' | a mind' | presag' | es me' | such thrift' ||" (I. i. 176).
 "Let it' | presage' | the ru' | in of' | your love' ||" (III. ii. 174).
 Misco'ns' true. "I be' | miscon' | stured in' | the place' | I go' to ||" (II. ii. 198).
 Obdu'rate. "His rig'o'r | ous course' ; | but since' | he stands' | obdu'rate' ||" (IV. i. 8).
 Mise'ry. "Of such' | miser' | y doth' | she cut' | me off' ||" (IV. i. 271).
 2 Words in which the accent is nearer the beginning than with us.
 Dist'inct. "To offend' | and judge' | are dis' | tinct of' | fices' ||" (II. ix. 61).
 Pur'sue. "We trif' | le time' : | I pray' | thee pur' | sue sen'tence ||" (IV. i. 297).
 Obs'cure. "To rib' | her cere' | eloth in' | the obs' | cure grave' ||" (II. vii. 51).

Note the accent of Stephano on the *second* syllable, i.e. Stephan'o.

"Stephan' | o is' | my name' ; | and I' | bring word' ||" (V. i. 28).

In *The Tempest* the accent is on the *first* syllable

"Is not' | this Steph' | ano' | my drunk' | en but'ler || *Temp.* (V i 277).

(19) A Proper Alexandrine (*i.e.* a line with six accents) is seldom found in Shakespeare.

(20) Apparent Alexandrines.

"Sav this, | Fair sir, | you spit' | on me' | on Wed' | nesday last' ||"
(I. iii. 120).

Scan "*say this*" as an interjectional line of one foot containing one accent.

"*Say this*"

Fair sir, | you spit' | on me' | on Wed' | nesday last' "

"Is not' | so estima' | ble, pro' | fita' | ble neither' ||" (I. iii. 160).

"And I' | must free' | ly have' | the half' | of anything' ||" (III. ii. 245).

(21) Many apparent Alexandrines are Trimeter Couplets.

A Trimeter Couplet is two verses of three accents each.

"Because' | you are' | not sad.' || Now by' | two-head' | ed Janus' ||
(I. i. 50).

"To find' | the oth' | er forth' ; | and by' | advent' | uring both' ||"
(I. i. 144).

or we may scan

"To find' | th' other' forth' ; | and by' | advent' | ring both' ||". (I. i. 144).

The other = th' other.

Gra : "Desired' | us to' | make stand' ||

Salar : His hour' | is al' | most past' ||" (II. vi. 2).

The mottoes on the caskets are Trimeter Couplets.

"Who choos' | eth me', | shall gain' || what man' | y men' | desire' ||"
(II. vii. 5).

"Who choos' | eth me', | shall get' || as much' | as he' | deserves' ||"
(II. vii. 7).

"Who choos' | eth me, | must give' || and haz' | ard all' | he hath' ||"
(II. vii. 9).

"This metre is often used by the Elizabethan writers in the translation of quotations, inscriptions, etc."—ABBOTT.

"I will' | assume' | desert' ; || Give me' | a key' | for this' ||" (II. ix. 51).

"What' | is | Anton' | io here' ? || Read'y | so please' | your grace' ||"
(IV. i. 1-2).

(22) Amphibious Section. When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, *amphibious*. Thus :—

"How much' | ye would' ||

Ay, ay', | three thou' | sand ducats' ||"

"And for' | three months' ||"

(I. iii. 66-67).

"This is' | kind' I' | offer ||

This' were | kind'ness ||

This kind' | ness will' | I show' ||"

(I. iii. 136-7).

We may take "*This were kindness*" as interjectional. Then scan

"This is kind' | I offer' | This kind' | ness will' | I shew' |

Sweet Port' | ia, wel' | come,
 So | do I, | my lord : ||
 They are' | entire' | ly welcome ||" (III. ii. 220-221).
 "New come' | from Pad' | ua' ||
Bring us' the let' | ters; call' | the mes' | senger' || (IV. i. 108-109).
 "Unto' | the state' | of Venice' ||
O up' | right judge' | Mark, Jew' ; | O learn' | ed judge' | |
Is that' | the law' ? ||
 Thysel' | shall see' | the act' ; ||" (IV. i. 311-313).

EXAMPLES OF IRREGULAR SCANSION.

(23) Scan the following lines thus—

"To keep' | oblig' | ed faith' | unfor' | felted' | | ||" (II. vi. 7).
 "His ted' | ious meas' | ures with' | the unbat' | ed fire' ||" (II. vi. 11).
 "The scarf' | ed bark' | puts from' | her nat'—ive bay' ||" (II. vi. 15).

Lastly,

"If I' | do fail' | in for' | tune of' | my choice' ||" (II. ix. 15).
 "Is now' | converted' : | but now' | I was' | the lord' ||" (III. ii. 168).

A case of elision. Scan "converted," i.e. two syllables.

"Here are' | a few' | of the' | unpleas' | ant'st words' ||" (III. ii. 247).

"Unpleasant'st" = three syllables, the "est" being contracted.

"A sec' | ond Dan' | iel', | a Dan' | (i)el Jew ||" (IV. i. 332).

"And ne'er a true one. In such a night" (V. i. 20).

Scan. And nev' | era' | true one'. | In such' | a night' |
 or And ne'er | a true' | one'. | In such' | a night' |

The marked pause justifies the omission of a syllable.

A marked pause can also explain the following line :—

"That she' | did give' | me' | whose po' | sy was' ||" (V. i. 148).
 "Peace, ho' | the moon' | sleeps with | Endym' | ion' ||" (V. i. 109).
 "You give' | your wife' | too unkind' | a cause' | of grief' ||" (V. i. 175)

Too unkind by elision = *T'unkind*.

(24) The scrolls found in the caskets are verses of four feet. The feet are Trochees, i.e. with the accent on the first syllable. Occasionally they are Iambics, i.e. with the accent on the second syllable.

"All' that | glis'ters | is' not | gold' ||
 Oft'en | have' you | heard' that | told' ||"

An instance of Iambics is the line

"Your ans' | wer had' | not been' | unscroll'd ||"

The scrolls may also be scanned as follows—

"All' | that glist' | ers is' | not gold', || etc."

Scan the lyric III. ii. 68 thus—

"Tell' | me where' | is fan' | cy bred', ||
 Or in' | the heart', | or in' | the head' ||
 How' | begot', | how nour' | ished' ? ||
 It is' | engen' | der'd in' | the eyes', ||
 With gaz' | ing fed' ; | and fan' | cy dies
 In' | the cra' | die where' | it lies' ; ||
 Let' | us all' | sing fan' | cy's knell' ||
 I'll | begin' | it,—Ding' | dong, bell' ||"

RHYME.

- (25) Rhyme. "Rhyme is as often used as an effective termination at the end of a scene; when the scenery is not changed or the arrangements are so defective that the change is not easily perceptible. It is used also when it is desirable to mark a scene that is finished."

"Rhyme was also used in the same conventional way to mark an *aside*, which otherwise the audience might have great difficulty in knowing to be an *aside*."—ABBOTT.

Examples of rhyme at the end of a scene are:—I. i., I. iii., II. i., II. iii., II. v., II. vi., II. vii., III. ii., III. iv., V. i.

PROSE.

- (26) Prose. "Prose is not only used in comic scenes; it is adopted for letters (M. of V. IV. i. 149-166), and on other occasions where it is desirable to lower the dramatic pitch: for instance, in the more colloquial parts of the household scene between Volumina and Vergilia (Coriolanus I. iii.), where the scene begins with prose, then passes into verse, and finally returns to prose. It is used to express frenzy (Othello IV. i. 33-44), and madness (Lear IV. vi. 180), and the higher flights of the imagination."—ABBOTT.

Prose in Merchant of Venice.

- Act I. Sc. ii. Colloquial between Portia and Nerissa.
 Act I. Sc. iii. Colloquial between Bassanio and Shylock till the entrance of Antonio.
 Act II. Sc. ii. Colloquial, Bassanio enters. Throughout the scene, and the play, Launcelot, the clown, speaks in prose.
 Act III. Sc. i. Entirely prose. This use of prose gives force to Shylock's passion of protest.
 Act III. Sc. iii. Antonio's letter is in prose.
 Act III. Sc. v. Prose till Launcelot makes his suit.
 Act IV. i. The letter from Bellario is in prose.
 Act V. Launcelot speaks in prose.

THE ENGLISH OF SHAKESPEARE.

The student should closely examine the language of a play of Shakespeare, but not with the intention of discovering what he may consider grammatical errors; we must remember that the English of Shakespeare is the English of the Elizabethan period. Accordingly a play should be studied with the object of contrasting Elizabethan with Modern English. The student should note:

1. The Elizabethan Period is transitional.

- (a) In the abandonment of inflections. Early English is marked by inflections; Modern English is marked by the comparative absence of inflections. Elizabethan English comes between the two.
- (b) Increase of intercourse with foreign nations and active maritime development caused an influx of new ideas, requiring the coining of new words and expressions to voice them.
- (c) The revival of classical studies enabled authors to enrich the language by words derived from Latin and Greek sources.

2. The chief characteristics of Elizabethan English are —

- (a) Clearness, Vigour and Emphasis.
- (b) Brevity.
- (c) The Interchangeability of Parts of Speech.
- (d) The Introduction of New Words.

Writers did not hesitate to sacrifice grammatical accuracy to clearness and brevity. In addition, we must remember that the Plays were intended to be spoken not read. Absolute grammatical accuracy and precise syntax might have produced polished sentences and phrases, but would have sacrificed the vigour and fire, which are such marked characteristics of the Plays.

The following lists give illustrations of these characteristics of the language of Shakespeare as are found in the present Play.

I. Interchangeability of Parts of Speech.

Not only shall we find Adjectives for Adverbs, Nouns as Verbs, etc., but abstract words used in a concrete sense, Transitive Verbs used intransitively, and many other free methods indicative of the use of the Period. Some examples are:—

1. Adjectives.

(a) Used interchangeably as Adverbs.

- "You grow exceeding (*exceedingly*) strange" (I. i. 67).
- "I can easier (*more easily*) teach twenty" (I. ii. 15-16).
- "With warning *all* as blunt" (II. vii. 8).
- "Is't like (*likely*) that lead contains her" (II. vii. 49).
- "With affection wondrous (*marvellously*) sensible" (II. viii. 48).
- "Draw the curtain straight (*immediately*)" (II. ix. 1).

- "Straight (*immediately*) shall our nuptial rites be solemnized" (II. ix. 6).
 "Who dare scarce (*scarcely*) shew his head" (III. i. 40).
 "New-crowned=newly-crowned" (III. ii. 50).
 "My eyes, my lord, can look as swift (*swiftly*) as yours" (III. ii. 198).
 "Since you are dear (*dearly*) bought, I will love you dear (*dearly*)" (III. ii. 309).
 "New (*newly*) come from Padua" (IV. i. 108).
 "Speak me *fair* in death" (IV. i. 274)=favourably of me.
 "The pardon that *I late* (*late*) pronounced here" (IV. i. 391).
 "The moon shines bright (*brightly*)" (V. i. 1).
 "Is thick (*thickly*) inlaid" (V. i. 59).

(b) Used interchangeably as Verbs.

- "You that did *void* your rheum upon my beard" (I. iii. 111)=empty out.
 "I will *better* the instruction" (III. i. 69).

2. Nouns.

(a) Used interchangeably as Adjectives.

- "*Vinegar* aspect" (I. i. 54).
 "*Childhood* proof" (I. i. 145).
 "*Virgin* hue" (II. vii. 22).
 "*A carrion* death" (II. vii. 63).
 "*Sugar* breath" (III. ii. 119).
 "*Bosom* lover" (III. iv. 17).
 "*Reed* voice" (III. iv. 67).
 "*Carrion* flesh" (IV. i. 41).
 "*Wedlock* hours" (V. i. 32).

(b) Used interchangeably as Adverbs.

- "By *something* showing a more swelling port" (I. i. 125). =in some degree.

(c) Used interchangeably as Verbs.

- "May you *stead* me" (I. iii. 7)=assist me.
 "Will you *pleasure* me" (I. iii. 7)=oblige me.
 "And *foot* me, as you spurn a stranger cur" (I. iii. 112)=kick.
 "I will go and *purse* the ducats straight" (I. iii. 168)=place in my purse.
 "The *scarfed* back (II. vi. 15)=adorned with flags.
 "To *rib* her cerecloth in the obscure grave" (II. vii. 51)=to enclose as with ribs.
 "Would she were *hearsed* at my foot" (III. i. 87)=lying in a hearse.
 "*Fee* me an officer" (III. i. 124)=Engage by paying a fee.
 "That comes to *hasard* for my worthless self" (II. ix. 18)

Hasard may be either a noun or a verb, probably the latter =to take his chance.

3. Verbs.

(b) Intransitive used interchangeably with Transitive.

- "When Jacob *grazed* his uncle Laban's sheep" (I. iii. 72).
 "For I do *feast* to-night my best esteem'd acquaintances"
 (II. ii. 180-181).
 "And every word in it a gaping wound,
Issuing life-blood" (III. ii. 261).
 "We *trifle* time" (IV. i. 297).

(b) Transitive used interchangeably with Intransitive.

- "And let my liver rather *heat* with wine = become hot.
 Than my heart *cool* with mortifying groans" = become cool.
 (I. i. 81-2).
 "Have all *persuaded* with him" (III. ii. 277).
 "That ever *kept* with men" (III. iii. 19).
 "How *cheer'st* thou Jessica" (III. v. 68).

4. Abstract words used in a concrete sense.

- "*Superfluity* comes sooner by white hair" (I. ii. 8) = the man
 who has more than enough.
 "*Competency* lives longer" (I. ii. 9) = the man who has just
 sufficient for his needs.
 "When did *friendship* take" = a friend.
 "A breed for barren metal of his friend" (I. iii. 127-128).
 "And it is *marvel* he out-dwells his hour" (II. vi. 3) = a matter
 of wonder.
 "Thou wilt not only loose the *forfeiture*" (IV. i. 24) = the thing
 forfeited.
 "To cut the *forfeiture* from that bankrupt there" (IV. i. 121).
 "Whether Bassanio had not once a *love*" (IV. i. 276) = a
 loving friend.
 "With an unthrift *love*" (V. i. 16) = lover.

II. Brevity and Emphasis.

The desire for brevity will explain many omissions. Notable illustrations are:—

1. Omission of the Relative.

- "And (*who*) do a wilful stillness entertain" (I. i. 90).
 "How to get clear of all the debts (*that*) I owe" (I. i. 135).
 "Than if you had made waste of all (*that*) I have" (I. i. 158).
 "I have a mind (*which*) presages me such thrift" (I. i. 176).
 "Who is he (*who*) comes here" (I. iii. 40).
 "In the place (*which*) I go to" (II. ii. 198).
 "And whiter than the paper (*which*) it writ on" (II. iv. 13).
 "There will come a Christian by
 (*Who*) will be worth a Jewess' eye" (II. v. 42-43).
 "The villainy (*which*) you teach me, I will execute (III. i. 67).
 "There is something (*which*) tells me" (III. ii. 4).
 "A diamond gone (*which*) cost me two thousand ducats"
 (III. i. 82).
 "How little is that cost (*which*) I have bestowed" (III. iv. 19).
 "Some men there are (*who*) love not a gaping pig" (IV. i. 47).
 "More than a lodged hate, and a certain loathing
 (*which*) I bear Antonio" (IV. i. 59-60).

"Do all men kill the thing (*which*) they do not love?" (IV. i. 65).
 "Hates any man the thing (*which*) he would not kill?" (IV. i. 66).

"There is no power in Venice
 (*which*) can alter a decree established" (IV. i. 217-218).
 "Of all (*of which*) he dies possess'd" (IV. i. 388).
 "The light (*which*) we see, is burning in my hall" (V. i. 89).
 "It is the same (*that*) I gave the doctor" (V. i. 252).

2. Omission of the Subject.

"Something too liberal (I) pray thee, take pain" (II. ii. 195).
 "But of force
 (he) must yield to such inevitable shame" (IV. i. 55-56).

3 Omission of the Verb of Motion.

"First (*go*) forward to the temple" (II. i. 44).
 "I must (*go*) to Lorenzo" (II. ii. 215).
 "Let me (*go*) to my fortune and the caskets" (III. ii. 39).
 "For you shall (*go*) hence upon your wedding day" (III. ii. 307).
 "Well gaoler (*go*) on" (III. iii. 35).
 "I entreat you (*come*) home with me to dinner" (IV. i. 400).
 "I must (*go*) away this night toward Padua" (IV. i. 402).
 "You and I will (*go*) thither presently" (IV. i. 454).

Emphasis is denoted—

1. In the double negative.

"Not in love *neither*" (I. i. 47).
 "Nor refuse *none*" (I. ii. 28).
 "Nor will *not*" (II. i. 43).
 "Nor no ill-luck stirring" (III. i. 92).
 "Nor *none* of the" (III. i. 103).
 "Nor shall *not* now" (III. iv. 11).
 "Nor I will *not*" (IV. i. 58).
 "Nor we have *not* heard" (V. i. 85).
 "Nor is *not* moved" (V. i. 84).

2. In double comparatives and superlatives.

"How much *more elder* art thou than thy looks" (IV. i. 250).

3. In the repetition of the subject.

"Who, if *he* break, thou may'st with better face
 Exact the penalty" (I. iii. 130-1).
 The repetition is due to the separation of the verb from the
 relative by the intervening clause.

III. We may note also:

1. The use of the Nominative absolute.

The absolute case in Greek is the Genitive; in Latin, the Ablative; in Anglo-Saxon, the Dative. Shakespeare in the Transition Period drops the inflection, but retains the idiom. The use of the Dative absolute in Early English explains the frequent use of the Nominative absolute by Elizabethan writers.

"And so may I, *blind fortune leading me*" (II. i. 36).
 "*These things being bought and orderly bestow'd*" (II. ii. 179).
 "*His eye being big with tears*" (II. viii. 46).
 "The skull that bred them (*being*) in the sepulchre" (III. ii. 96).

- "Which I denying, they fell sick and died" (III. iv. 71).
 "As to offend, himself being offended" (IV. i. 57).
 "Govern'd a wolf, who hang'd for human slaughter
 Even from the gallows did his fell soul fleet" (IV. i. 133-4).
 "Their savage eyes (*being*) turn'd to a modest gaze" (V. i. 78).

2. The use of "*Hu*" with a neuter noun where we now use "*Its*."

The neuter possession form "*its*" is of later date than Shakespeare's time, when it was just beginning to be used. The A.S. possessive form both in the masculine and neuter gender was "*his*."

- "When I had lost one shaft
 I shot *his* fellow of the self-same flight" (I. i. 141-142).
 "A death's head with a bone in *his* mouth" (I. ii. 52-53).
 "When did friendship take
 A breed for barren metal of his friend" (I. iii. 127-8).

Friendship = friend.

- "There is no vice so simple, but assumes
 Some mark of virtue on *his* outward parts" (III. ii. 81-82).
 "And bid the main flood bate *his* usual height" (IV. i. 71).
 "There's not the smallest orb, which thou behold'st
 But in *his* motion like an angel sings" (V. i. 60-61).
 "Since nought so stockish, hard and full of rage,
 But music for the time doth change *his* nature" (V. i. 81-82).
 "How far that little candle throws *his* beams" (V. i. 90).

3. The frequent non-agreement of the verb with the subject.

(a) A singular verb with a plural nominative.

- "Here comes Bassanio, your most noble kinsman,
 "Gratiano and Lorenzo" (I. i. 57-58).

"*Comes*" may be in agreement with Bassanio, either because he is the most important personage, or because he comes first in sight, followed by Gratiano and Lorenzo, who do not come in sight till the speaker has framed the sentence.

- "They have acquainted me with their determinations: which
 is, indeed, to return home" (I. ii. 106-7.)

Determinations—plural, because several suitors had come to a decision.

Is—may be singular as expressing that all of them had come to the same determination, viz., to return home.

- "Monies is your suit" (I. iii. 113.)

Monies here = a sum of money, a loan.

- "Whose own hard dealings teaches them" (I. iii. 155).

Teaches is here an example of the northern plural in *es*. The passage is a good illustration of the transitional period characteristic of Elizabethan English.

- "Hanging and wiving goes by destiny" (II. ix. 83).

"O! these naughty times."

- "Puts bars between the owners and their rights" (III. ii. 18-19).

Puts is the reading of the quartos. An instance of the northern plural in "*s*."

- "Since that the trade and profit of the city
 Consisteth of all nations" (III. iii. 30-31).

"Trade and profit" = profitable trade. The idea is singular.

"There are some shrewd contents in yon same paper
That *steals* the colour from Bassanio's cheek" (III. ii. 239-40).

The relative "that" is attracted to agreement with "paper" the nearer substantive.

"The which my love and some necessity
Now *lays* upon you" (III. iv. 34-35).

"For my three thousand ducats here is *six*."

"*Six*" = a sum of six thousand.

"Wherein *doth sit* the dread and fear of kings" (IV. i. 192).

The idea is singular.

"For the intent and purpose of the bond
Hath full relation to the penalty" (IV. i. 246-7).

The idea is singular.

(6) A plural verb with a singular nominative.

There are a sort of men (I. i. 88).

"*Sort*" is a collective noun, and may be taken in a plural sense.

"I am glad this parcel of wooers *are* so reasonable" (I. ii. 113-4).

Parcel, the subject, is singular. The verb "*are*" is plural, attracted to the number of the nearest noun, "*wooers*," which is plural.

"Are there balance here" (IV. i. 254).

"*Balance*" is plural, "s" the sign of the plural is omitted for the sake of the metre.

4. The use of the Dative Case.

"Presages *me* such thrift" (I. i. 176).

"To choose *me* a husband" (I. ii. 22-23).

"Presenting *me* a schedule" (II. ix. 55).

"Fee *me* an officer" (III. i. 124).

"How true a *gentleman* you send relief" (III. iv. 6).

"I fear *you* = for you" (III. v. 3).

"The ring of *me* to give the worthy *doctor*" (V. I. 222).

5. The Use of Compound Words.

Best-condition'd (III. ii. 289).

Best-regarded (II. i. 10).

Cater-cousins (II. ii. 139).

Fill-horse (II. ii. 99).

Fore-spurrer (II. ix. 95).

High-gravel (II. ii. 37).

Honest-true (III. iv. 46).

Hovel-post (II. ii. 69).

Merchant-marring (III. ii. 267).

Mortal-breathing (II. vii. 40).

New-crowned (III. ii. 50).

Out-brave (II. i. 28).

Out-dwell (II. vi. 3).

Out-face (IV. ii. 17).

Out-night (V. i. 23).

Out-stare (II. i. 27).

Over-name (I. ii. 38).

Over-weather'd (II. vi. 18).

Rash-embraced (III. ii. 109).

Sand-blind (II. ii. 36).

Sea-banks (V. i. 11.).

Self-same (I. i. 142).

Snail-slow (II. v. 47).

Swan-like (III. ii. 44).

Thrice-fair (III. ii. 146).

Two-headed (I. i. 50).

Want-wit (I. i. 6).

Well-deserving (IV. i. 238).

Wit-snapper (III. v. 42).

Wry-neck'd (II. v. 30).

Young-eyed (V. i. 62).

6. Words which have changed either their form or meaning, or become obsolete.

A list of the principal words coming under this head is appended.
Compare also pp. 121-126.

Advised = deliberate (I. i. 143).
Attempt = constrain (IV. i. 420).
Beholding = beholden (I. iii. 99).
Circumstance = circumlocution (I. i. 155).
Complexion = countenance (I. ii. 186).
Complexion = nature (III. i. 81).
Condition = disposition (I. ii. 136).
Cope = to match (IV. i. 410).
Danger = power (IV. i. 179).
Deny = refuse (IV. i. 100).
Discover = uncover (II. vii. 1).
Divers = several (III. i. 111).
Eke = to increase (III. ii. 23).
Enow = enough (IV. i. 29).
Excrement = hair (III. ii. 87).
Fancy = love (III. i. 63).
Fond = foolish (II. ix. 27).
Forfeiture = penalty (IV. i. 24).
Gear = business (I. i. 110).
Guiled = treacherous (III. ii. 97).
Incarnal = incarnate (II. ii. 27).
Jump = agree (II. ix. 32).
Knapped = snapped (III. i. 10).
Leave = part with (V. i. 172).
Living = property (III. ii. 157).
Martlet = the marten (II. ix. 28).

Match = bargain (III. i. 39).
Mere = complete (III. ii. 258).
Mislike = dislike (II. i. 1).
Moe = more (I. i. 108).
Ope = open (I. i. 94).
Owe = own (I. i. 148).
Parts = offices, duties (IV. i. 91).
Peize = to keep suspended, to delay (III. ii. 22).
Possess = to put in possession (IV. i. 35).
Presently = immediately (I. i. 184).
Prest = ready (I. i. 161).
Prevent = anticipate (I. i. 61).
Qualify = modify (IV. i. 7).
Regreets = greetings (II. ix. 89).
Remorse = pity (IV. i. 20).
Sentence = a maxim (I. ii. 10).
Sometimes = formerly (I. i. 164).
Sontes = sanctities or saints (II. ii. 45).
Sort = dispose (V. i. 132).
Thoughts = anxieties (III. ii. 109).
Uncapable = incapable (IV. i. 5).
Unthrift = unthrifty (V. i. 16).
Usance = interest (I. iii. 46).
Waste = spend (III. iv. 12).

Under this head we may note certain Participle forms—

Confiscate = confiscated (IV. i. 310, IV. i. 331).
Forfeit = forfeited (III. ii. 818, IV. i. 229).
Forget = forgotten (I. iii. 68).
Fretten = fretted (IV. i. 76).

Hid = hidden (V. i. 126).
Spoke = spoken (II. iv. 4, III. ii. 179).
Undertook = undertaken (II. iv. 7).

GRAMMAR.

- I am to learn (I. i. 5). There is an ellipsis. Supply "*yet.*"
- Bethink me (I. i. 31). Me is personal pronoun used reflexively.
- To think upon (I. i. 40). Gerundial infinitive, expressing the cause of Antonio's sadness.
- Bottom (I. i. 42) = the whole vessel. The part is put for the whole. This figure is called *synecdoche*.
- Compare—"When I had lost one *shaft*" = arrow (I. i. 141).
 "Some sober *brow*" = the whole countenance (III. ii. 78).
- Melancholy bait (I. i. 101). Two nouns in apposition. "*Melancholy*" is the "*bait*" = the bait of melancholy.
- To be abridged (I. i. 127). Gerundial infinitive, expressing cause.
- To wind (I. i. 155). Gerundial infinitive, expressing purpose = in winding.
- To have (I. i. 186). Gerundial infinitive, expressing purpose.
- To choose me (I. ii. 22). Me is dative = for me.
- A capering (I. ii. 63). Verbal noun, the gerund of the verb.
- Will come (I. ii. 73). Not future, but expressing willingness = you are willing to come into court.
- The having (I. ii. 105). Having is a verbal noun, the gerund of the verb.
- The which (I. iii. 4). Which is considered as an indefinite adjective. The makes it definite. Compare the French *lequel*. (See also III. iv. 34).
- Bethink me (I. iii. 31). Me is used reflexively.
- By giving (I. iii. 63). Giving is a verbal noun, the gerund of the verb.
- Methought (I. iii. 70). An impersonal construction = It seems to me. Me is dative, the indirect object of the verb.
- Suspect (I. iii. 155). Infinitive mood.
- Whom (II. i. 3). The sun (I. 2) is personified, hence the relative "*who.*"
- Reddest (II. i. 7). Only two things, "*his blood*" or "*mine,*" are being compared. The comparative degree should be used.
- Fear'd (II. i. 9). This is not an instance of an intransitive verb used transitively. Fear had the signification of "frighten" in AS and EE. (ABBOTT).
- Bars me the right (II. i. 16). Supply the preposition "*from.*" The omission of the preposition with verbs of motion, of digressing, etc., is very common in Shakespeare.
- His wife, who wins me (II. i. 19). The antecedent is contained in the pronoun "*his.*"
- To make me blest, or cursed'st among men (II. i. 46). Blest is probably superlative degree; *est* in cursed'st being intended for the preceding adjective as well.
- To offer (II. ii. 29). Gerundial infinitive.

Give me your present (II. ii. 114). Me is ethic dative.

To making (II. ii. 123). Making is a verbal noun—the gerund of the verb.

Which (II. ii. 167). The antecedent is “*man*,” line 165.

Go to (II. ii. 169). To is used adverbially.

Hie thee (II. ii. 181). Thee is used reflexively.

Hear thee (II. ii. 190). Thee is not used reflexively here. It stands for “*thou*.” Compare—“Fare *thee* well.”

Thou (II. ii. 191). Note the change of pronoun. Bassanio is now giving Gratiano a kind of friendly lecture.

Is saying (II. ii. 203)=in the saying. Saying is a verbal noun.

Disguise us (II. iv. 2). Us is used reflexively.

Spoke us (II. iv. 4). Us is dative=bespoken for us.

To furnish us (II. iv. 9). Us is used reflexively.

Prepare you (II. iv. 23). You is used reflexively.

She (II. iv. 37). Misfortune is personified, hence the use of the pronoun.

A brewing (II. v. 17). A has a governing force. Compare—*afoot*=on foot. Brewing is a verbal noun—the gerund of the verb. It is governed by “*a*.”

When you shall please (II. vi. 23). An impersonal construction=when it shall please you. You is dative.

Who love I so much (II. vi. 30). Shakespeare often omits the inflection of “*who*.”

Thy estimation (II. vii. 26). Thy, subjective genitive=the estimation you form of yourself.

Look he keep his day (II. viii. 25). Keep is subjunctive mood.

You were best (II. viii. 33). You was certainly intended by Shakespeare as the nominative case. But in Early English it is dative. To you it were best.

His election (II. ix. 3). His, subjective genitive=the choice which he will make.

Address'd me (II. ix. 19). Me is used reflexively.

Rank me (II. ix. 33). Me is used reflexively.

Escaped the wreck (III. i. 103). Supply the preposition “*from*.” Such an omission of the preposition after a verb of motion is common.

Not I (III. ii. 21). “*I*” should be “*me*.” Objective governed by “*let*.”

Fear the enjoying of my love (III. ii. 29). Supply “*for*”=fear for. Enjoying is verbal noun—the gerund of the verb.

Live thou, I live (III. ii. 61). Live is subjunctive mood=if thou live.

Thy joy (III. ii. 112). Thy, subjective genitive=the joy you show.

Thy blessing (III. ii. 113). Thy, subjective genitive=the blessing you bestow.

Turn you (III. ii. 137). You is used reflexively.

Happiest of all is that her gentle spirit (III. ii. 164). Supply “*it*” or “*this*”=Happiest of all is (this).

If that the youth (III. ii. 217). That is a conjunctive affix.

Commends him to you (III. ii. 228). Him is used reflexively.

The best condition'd and unwearied spirit (III. ii. 289). Unwearied.

Supply “*most*,” which is carried on in sense from “*best conditioned*.”

To hold (III. iii. 25). Infinitive. Object of the verb “*Grant*.”

- Needs (III. iv. 14). Adverb formed from the possessive of "*need*" = of necessity (see also III. iv. 18).
- The praising of myself (III. iv. 22). Praising, verbal noun—gerund of the verb.
- Get thee gone (III. iv. 55). Thee is used reflexively.
- A many fools (III. v. 61). The "*a*" is inserted to indicate the collective character of "the fools," all marked by the same act of foolishness.
- Or "*many*" may be the old noun "*many*" = a many of fools. The word is thus used "*a many of our bodies*" (Ham. V., IV. iii. 95).
- Where (IV. i. 22) = whereas.
- Now, for your answer (IV. i. 51). Your—objective genitive, the answer given to you.
- To make no noise (IV. i. 75). Either supply "*bid them,*" or if "*forbid*" (I. 75) is carried on there is an instance of a double negative.
- Many a purchased slave (IV. i. 89). (See III. v. 61).
- His commendation (IV. i. 164). His, objective genitive—the commendation deserved by him.
- What he writes (IV. i. 166). Redundant object of "*hear.*" Compare—"*I know you what you are*" (Lear I. i. 272).
- Attribute (IV. i. 191). Objective case in apposition to "*power.*"
- 'Twere good you do so much for charity (IV. i. 260). An instance of irregular sequence of tenses *i.e.* a past tense "*'twere good*" followed by a present tense "*do good.*" But the present tense is implied in the first verb = "*It were and is good.*"
- Speak me fair (IV. i. 274). The preposition is omitted = speak (of) me.
- Which (IV. i. 282). The antecedent is "*wife,*" but Bassanio is referring not so much to Portia as an individual, but to her personal qualities which endear her to him. Which = of such a kind that.
- In the cutting it (IV. i. 308). Supply "*of.*" Cutting is verbal noun—the gerund of the verb.
- Prepare thee (IV. i. 323). Thee is used reflexively.
- Seek (IV. i. 350). Subjunctive mood.
- The which (IV. i. 351) (See I. iii. 4).
- Get thee gone (IV. i. 396). Thee is used reflexively.
- To give (IV. i. 430). Gerundial infinitive = at giving you.
- Methinks (IV. i. 432). Impersonal construction = It seems to me (see I. iii. 70). (See also V. i. 4).
- Waft (V. i. 11). This form of the past tense is adopted for the sake of euphony with "*stood*" in the previous line.
- Make (V. i. 77). Infinitive present.
- Shines brightly as a king (V. i. 94). Note the omission of "*as*" = as brightly, etc.
- When neither is attended (V. i. 103) = attended to.
- 'Twere best (V. i. 177). Impersonal = *It were best for me* (see II. viii. 38)
- That gave, etc. (V. i. 200). The antecedent is contained in "*her.*"
- To contain (V. i. 201). Gerundial infinitive = *in retaining the ring.*
- If you had pleased (V. i. 204). Impersonal = If it had pleased you.
- The which (V. i. 212).
- Which (V. i. 244). The antecedent is "*body,*" not "*wealth.*"

PUNS OR PLAY ON WORDS.

Mean. "*It is no* (1) *mean happiness, therefore to be seated in the* (2) *mean*" (I. ii. 7-8).

Mean = (1) slight, small, (2) the middle position.

Will. "*So is the* (1) *will of a living daughter curb'd by the* (2) *will of a dead father*" (I. ii. 25-26).

Will = (1) wish, inclination, (2) the will made by a man before death.

Say. "*What* (1) *say you then to Falconbridge . . . I* (2) *say nothing to him*" (I. ii. 69-71).

Say to = (1) what do you think of, (2) speak to.

Fair. "*Yourself, renowned prince, then stood as fair*" (II. i. 20).

Fair used in a double sense, (1) with an equal chance as the others, (2) handsome, good-looking.

Sand-blind. "*More than sand-blind, high-gravel blind*" (II. ii. 36).

Sand (1) from *semi* = half, i.e. purblind, (2) fine particles of stone.

Father. *Do you know me, father?* (II. ii. 70).

Launcelot is playing on the two meanings of father. He knows that he is speaking to his father, old Gobbo, but the latter, not having recognized his son, imagines that he is being addressed as "*father*" in the sense that a young man addresses an old one.

Rest. "*I have set up my* (1) *rest to run away, so I will not* (2) *rest till I have run some ground*" (II. ii. 109-110).

Rest (1) a term in cards = I have made up my mind, (2) halt, stop.

Prefer. "*And hath preferred thee, if it be preferment*" (II. ii. 155).

Prefer = to recommend. Preferment = promotion, the result of the recommendation.

Hand. "*I know the* (1) *hand: in faith, 'tis a fair* (2) *hand, etc.*" (II. iv. 12).

Hand (1) = handwriting, (2) the hand of the writer.

Worth a Jewess' eye (II. v. 43).

(1) An allusion to the practice of torturing a Jew by putting out an eye, in order to compel him to disclose his hidden wealth = something very valuable, (2) worth the while of Jessica, a Jewess, to be at the window to catch a sight of Lorenzo, her lover, as he passes by.

Light. "*They in themselves, good sooth, are too too light*" (II. vi. 42).

Light (1) clear, plain to be seen, (2) Wanton, immodest.

So also "*Making them lightest that wear the most of it*" (III. ii. 91). and "*Let me give* (1) *light* (i.e. a light); *but let me not be* (2) *light*" (V. i. 129).

Obscured.

Lor. "*So you are sweet*

Jes. *And I should be obscur'd*" (II. vi. 44).

Jessica means that in her boy's dress she should shun the light, and not to be too clearly seen. Lorenzo means that her beauty is obscured by the darkness and is not as visible as he should like.

Angel. "*A coin that bears the figure of an* (1) *angel*
Stamped in gold; but that's insculp'd upon;
But here an (2) *angel in a golden bed*
Lies all within" (II. vii. 56-59).

Angel (1) a coin (see p. 94), (2) an angelic being, i.e. Portia's portrait

Sum. "*But the full sum of me*
Is sum of something" (III. ii. 158-9).
A play on the sound of "*sum*" and "*some*."

Last. "*With oaths of love; at* (1) *last, if promise* (2) *last*"
(III. ii. 206).

Last (1) the end, conclusion, (2) last out, continue.

Dear. "*Since you are* (1) *dear bought, I will love you,* (2) *dear*"
(III. ii. 309).

Dear (1) at a high price, at great cost, (2) with much affection.

Cover. "*Cover is the word*" (III. v. 44).

Cover (1) = to cover the head, put on the hat, (2) lay the table for dinner.

Stomach. "*Nay, let me praise you while I have a stomach*" (III. v. 80).
Stomach (1) inclination, (2) appetite for dinner.

Gentle. } "*We all expect a gentle answer, Jew*" (IV. i. 34).
Gentile. } Gentle = kind, merciful. Gentile = as from a Gentile,
not from a Jew.

See also

"*By my hood a Gentile and no Jew*" (II. vi. 51).

Gratiano is punning. Jessica is (1) a Gentile, not a Jew, (2) a gentlewoman.

Sole. "*Not on thy sole, but on thy soul, harsh Jew*" (IV. i. 122).

Soul. Gratiano declares that if Shylock would whet his knife on his soul, he would get a finer edge than by sharpening it on the sole of his shoe.

Heart. "*I'll pay it instantly with all my heart*" (IV. i. 280).

Heart = (1) the flesh nearest his heart, (2) heartily, with good will.

Bound. "*You should in all sense be much* (1) *bound to him,*
For, as I hear, he was much (2) *bound for you*" (V. i. 136-7).

Bound (1) obliged, under ties of obligation, (2) bound as surety for the bond.

Civil. "*No woman had it, but a civil doctor*" (V. i. 210).

Civil (1) doctor of civil law, (2) polite.

Double. "*Swear by your double self*" (V. i. 239).

Double = (1) seen in both eyes, i.e. a double image, (2) deceitful, double dealing.

IMPORTANT READINGS.

- I. i. 27. "Dock'd in sand." The early editions have "*docks*." Rowe suggested "dock'd."
- I. i. 147. "Like a wilful youth." Collier proposed "*wasteful*," which gives the real meaning of the passage. But "wilful" may imply "wilfulness in wasting money," so there is no need for any change.
- I. ii. 7. "It is no mean happiness, to be seated in the mean." The folios read "*no small happiness*," and thus lose the play upon the meaning of "mean."
- I. ii. 84-85. "But one who shall rightly love." So the first quarto Second quarto reads, "*but one who you shall rightly love*."
- I. ii. 62. "If a throstle sing." "*Trassell*," "*taisell*," and "*tassell*," are various forms found in the quartos and folios. "*Throstle*" is Pope's emendation, suggested by the line in *Midsummer Night's Dream*—"The throstle with his note so true."
- I. ii. 81. "The Scottish lord." So the quartos. But the first folio has "*the other lord*." The change was made to avoid giving offence to James I.
- I. ii. 116. "I pray God grant." So the quartos. Folios have "*I wish*." The change is supposed to have been made on account of the Act of Parliament, in the reign of James I., forbidding the use of the name of God on the stage under a penalty of £10.
- II. i. 18. "And hedg'd me by his wit." Capell altered the word to "*will*," conjecturing that "*wit*" was a misprint for "*will*," which was often spelt "*wil*."
- II. ii. 27. "Incarnal." So the first quarto. The folios and second quarto have "*incarnation*." The O.P. edition rightly points out that "either is meant as a ludicrous mistake for "incarnated."
- II. ii. 37. "Confusions." First quarto has "*conclusions*." The second quarto and folios read "*confusions*," which is generally followed on the supposition that Launcelot would certainly make a mistake in such a word.
- II. v. 43. "Worth a Jewess' eye." It is "*Jewes*" in the quartos and first and second folios. "*Jews*" in the later folios. The O.P. edition points out that "*Jewess*" occurs in the Bible as early as Wickclif's edition.
- II. vi. 15. "How like a younker or a prodigal." The quartos and folios read "*younger*." Rowe altered to "*younker*" = youngster, which exactly expresses the meaning of the passage.
- II. vii. 69. "Gilded tombs to worms infold." The early copies have "*timber*." Johnson suggested "*tombs*" as an emendation. *Gilded timber* would mean golden coffins.
- III. i. 106. "Where? in Genoa." The old copies have "*here*," which is evidently wrong. Rowe suggested "*where*."

III. ii. 22. "Peize the time." "*Peize*" from French *pese* to weigh = to delay, as if weighing each moment deliberately. Rowe suggested "*piece*." Collier amends with "*pause*."

III. ii. 81. "No one so simple." This is the reading of the second folio. The quarto and first folio read "*vice*." The correction is readily made by noting "*virtue*" in the following line.

III. ii. 84. "Stairs of sands." The folios have "*stayers*," which commentators interpret as props, supports. The early editions print "*stairs*" as "*staires*."

III. ii. 99. "Veiling an Indian beauty." All the old editions have "*beauties*." This reading has been greatly objected to, and there have been many suggested alterations as "*dowdy*," "*gipsy*," "*favour*," "*visage*," "*feature*," etc. The best explanation is to take "*beauty*" in its ordinary sense, and to regard "Indian" as the contemptuous word, dark beauties being out of favour compared with light complexioned ladies in Shakespeare's day. (See note p. 96).

III. ii. 103-6. "*Thou pale and common drudge
'Tween man and man : but thou, thou meagre lead,
Which rather threatenest than dost promise aught,
Thy paleness moves me more than eloquence.*"
The quartos and folios have "*pale*" and "*palenesse*." Warburton suggested "*plainness*" and is followed by many editors, objecting that "*pale*" L. 103 had just been applied by Bassanio to the silver casket. "*Plainness of speech*" is the forcible antithesis to "*eloquence*." Farmer would change "*pale*" and read "*stale*."

III. ii. 159. "*Is* sum of something." So the quartos. The folios have "*sum of nothing*." Many editors prefer the latter reading as being more in accordance with Portia's subsequent summary of her negative characteristics. But the "*something*" has natural reference to what follows, viz. "*an unlikeliest school girl*," and gives a punning smartness to the passage so characteristic of Portia.

III. iv. 49. "In speed to Padua." The quartos and folios have "*Mantua*," which is clearly an error, as Padua was the residence of Bellario. The correction was made by Theobald, who points out that Padua was famed for its jurists.

II. v. 70-71. "*And, if on earth he do not mean it, then
It's reason he should never come to heaven.*"

The first quarto has, "*meane it, then*," the second quarto "*meane it, it*," and the folio has "*meane it, it is*." Pope suggested "*merit it, In*," which many editors follow. "*Merit it*" = "merit or deserve heaven. *Mean it* = mean to lead an upright life. Though the passage may be corrupt there is no valid reason for not following the early editions.

- IV. i. 49-50. "Affection, mistress of passion." Quartos and folios read "affections," "masters of passion." Capell corrected and read "mistress" for "masters"
- IV. i. 55. "Woollen bagpipe." So the quartos and folios. But many editors object on the ground that though the bagpipe may have been carried in a woollen case, it is not correct to speak of it as a "woollen" instrument. Various emendations are "wooden" by Johnson, "swollen" by Hawkins, which is adopted by Steevens. "Wauling" by Capell, a happy conjecture, as descriptive of the sound.
- IV. i. 121. "To cut the forfeiture from that bankrupt there." This is the reading of the quartos and folios. Rowe suggested "forfeit" as reducing the line to the proper measure.
- IV. i. 127. "Inexorable dog." The old copies have "inexorable," but the third folio reads "inexorable," and is followed by many editors. "Inexorable" = one that cannot be execrated enough, the proposition "in" being intensive. "Inexorable" = incapable of being moved by prayers.
- IV. i. 141. "Cureless." So the quartos. The folios have "endless." Pope suggested "careless," "cureless" = past cure, and there is no reason for any change.
- IV. i. 277. "Repent but you." The reading of the quartos. The folios give "Repent not you," a reading adopted by most editors. "Repent" = to sorrow for, to regret. Taking this sense of the word, the reading of the quartos is intelligible.

Quotations from other Plays of Shakespeare illustrative of words used in an unusual sense.

(The Editor would acknowledge his obligation to the Clarendon Press Edition and to Schmidt's Lexicon).

- Stuff (I. i. 4) = material, that of which a thing is made.
 "Ambition should be made of sterner stuff" (J. C., III. ii. 97).
- Strange (I. i. 67) = estranged, not familiar.
 "You throw a strange regard upon me"
 (Two Gentlemen, V. 219).
- Mantle (I. i. 89) = to cover as with a mantle, to gather a covering on the surface.
 (1) "The green mantle of the standing pool"
 (Lear, III. iv. 139).
 (2) "I left him in the filthy mantled pool" (Temp., IV. 182).
 In (1) *Mantle* is a noun; in (2) it is a transitive verb. The passage in *The Merchant of Venice* is the only instance of the use of the word as an intransitive verb.
- Stillness (I. i. 90) = silence Wilful stillness = obstinate silence.
 "The gravity and stillness of your youth" (Oth., II. iii. 191)

- Entertain (I. i. 90) = to maintain, keep.
"For here we entertain a solemn peace"
 (1 *Hen. VI.*, V. iv. 175).
- Opinion (I. i. 91) = reputation, credit.
"Will purchase as a good opinion" (J. C., II. i. 145).
- Gage (I. i. 131) = to pledge, to bind.
"Gaging me to keep an oath" (*Troilus*, V. i. 46).
- Advised (I. i. 143) = deliberate, considerate.
"With advised purpose" (*Rich.* II., I. iii. 318).
- Childhood (I. i. 145) = childish.
"Childhood innocence" (*M. N. D.*, III. ii. 202).
- Circumstance (I. i. 155) = ceremony, phrases, circumlocution.
"What means this passionate discourse,
"This peroration with such circumstance,"
 (2 *Hen. VI.*, I. i. 105).
- Thrift (I. i. 176) = success, prosperity in any way.
"Make them dread it to the doer's thrift" (i.e. advantage)
 (*Cym.*, V. i. 15).
- Sentence (I. ii. 10) = a maxim, an axiom.
"Quips and sentences and these bullets of the brain"
 (*Much Ado*, II. iii. 249).
- Level (I. ii. 40) = aim at or guess.
"She levell'd at our purposes" (*A. and C.*, V. ii. 239).
- Proper (I. ii. 75) = handsome.
"As proper a man as ever went on four legs"
 (*Temp.*, II. ii. 63).
- Suited (I. ii. 77) = dressed. Suit = to dress
"That I did suit me all points like a man"
"Richly suited." (*As You Like It*, I. iii., 118)
 (*All's Well*, I. i. 170).
- Bonnet (I. ii. 79) = covering for the head.
"Your bonnet unbanded" (*As You Like It*, III. ii. 398).
- Contrary (I. ii. 101) = wrong.
"Slippers which has nimble haste
Had falsely thrust upon contrary feet" (*K. John*, IV. ii. 198).
- Condition (I. ii. 136) = temper, character, disposition.
"That so short a time can alter the condition of a man"
 (*Cor.*, V. iv. 10).
- Complexion (I. ii. 136) = outward appearance.
"What kind of woman is't? of your complexion?"
 (*Two Gentlemen*, II. iv. 27).
- Stead (I. iii. 7) = to help, to be of use to.
"Necessaries which since have steaded much"
 (*Temp.*, I. ii. 165).
- Squander (I. iii. 22) = to scatter recklessly.
"The squandering glances of the fool"
 (*As You Like It*, II. vii. 57).
- Void (I. iii. 111) = to emit.
"Whose low vassal seat
The Alps doth spit and void his rheum upon"

- Foot (I. iii. 112) = to kick.
"I'll foot her home again" (Cym., III. v. 148).
- Condition (I. iii. 142) = contract, agreement, treaty.
"Shall our condition stand" (1 Hen. VI., V. iv. 165).
- Extend (I. iii. 162) = to apply, to use, to show.
"The duke shall extend to you what further becomes his greatness" (All's Well, III. iv. 73).
- Mislike (II. i. 1) = to dislike, to disapprove.
"'Tis not my speeches that you do mislike"
 (2 Hen. VI., I. i. 40).
- Complexion (II. i. 1) = the colour of the skin, particularly of the face.
"What complexion is she of? Swart"
 (Comedy of Errors, III. ii. 103).
- Wit (II. i. 18) = wisdom.
"One that taught me more wit than ever I learned before"
 (Merry Wives, IV. v. 61).
- Scorn with the heels (II. ii. 9) = to kick up contemptuously, i.e. to scorn utterly.
"I scorn that with my heels" (Much Ado, III. iv. 50).
- Prefer (II. ii. 155) = to promote, to advance.
"I would prefer him to a better place" (Lear, I. i. 277).
- Part (1) (II. ii. 158) = to share.
"To part the glories of this happy day" (J. C., V. v. 81).
- (2) (II. vii. 79) = to depart, to go away.
"After we parted from Agamemnon's tent"
 (Troilus, IV. v. 285).
- Guard (II. ii. 164) = to face, to trim, to ornament.
"A long motley coat guarded with yellow" (Hen. VIII. Prol. 16).
- Liberal (II. ii. 195) = free and easy, licentious, wanton.
"Is he not a most profane and liberal counsellor"
 (Oth., II. i. 165).
- Soon at supper (II. iii. 5).
"And soon at supper time I'll orset you"
 (Comedy of Errors, III. ii. 179).
- Untread (II. vi. 10) = retrace.
"We will untread the steps of damned flight"
 (K. John, V. iv. 52).
- Close (II. vi. 47) = secret.
"Another secret close intent" (Rich. III., I. i. 158).
- Discover (II. vii. 1) = to lay open to view.
"Daylight and champain discovers not more"
 (Two Gent., II. v. 173).
- Raise (II. viii. 4) = to rouse.
"He raised the house with loud cries" (Lear, II. iv. 48).
- Passion (II. viii. 12) = any violent commotion of the mind.
"Your fathers in some passion that works him strongly"
 (Temp., iv. 143).
- Ostent (II. viii. 44) = external show.
"Giving full trophy, signal and ostent"
 (Henry V. Chor., v. 21).

124 QUOTATIONS FROM OTHER PLAYS.

- Fond (II. ix. 27) = foolish, silly.
 " 'Tis fond to wait inevitable strokes " (Cor. IV. i. 26).
- Jump (II. ix. 32) = to agree, to tally.
 " It jumps with my humour " (1 Hen. IV., I. ii. 78).
- Purchase (II. ix. 43) = to acquire
 " Your accent is something finer than you could purchase in
 so removed a dwelling " (As You Like It, III. ii. 360).
- Cover (II. ix. 44) = to put on the hat.
 " Pray be covered " (As You Like It, III. iii. 78).
- Regreets (II. ix. 89) = greetings.
 " This kind regreed " (King John, III. i. 241).
- Commends (II. ix. 90) = compliments, greetings.
 " I send to her my kind commends " (Rich. II., III. i. 38).
- Post (II. ix. 100) = a messenger, a courier.
 " Are there no posts despatch'd for Ireland " (Rich. II., II. ii. 103).
- Complexion (III. i. 31) = natural disposition, nature.
 " By the o'er-growth of some complexion,
 Oft breaking down the pales and foot of reason " (Ham., I. iv. 27).
- Smug (III. i. 42) = neat, trim, spruce.
 " I will die bravely like a smug bridegroom " (Lear, IV. vi. 202).
- O'er-looked (III. ii. 15) = to subdue by the look, to fascinate.
 " Vile worm, thou wast o'er-looked even in thy bath " (Merry Wives, V. v. 87).
- Naughty (III. ii. 18) = wicked, bad, good for nothing.
 " Whiles he lived upon this naughty earth " (Hen. VIII., V. i. 139).
- Fancy (III. ii. 63) = love.
 " You meet in some fresh cheek the power of fancy " (As You Like It, III. v. 29).
- Excrement (III. ii. 87) = that which grows out of the body, hair, beard.
 " Why is Time such a niggard of hair, being, as it is, so
 plentiful an excrement " (Com. of Errors, II. ii. 79).
- Supposed (III. ii. 94) = imaginary, fictitious, pretended, false.
 " Edmund, supposed Earl of Gloucester " (Lear, V. iii. 113).
- Continent (III. ii. 130) = that which contains and encloses anything.
 " They (the rivers) have overborne their continents " (M. N. D., II. i. 92).
- Very (III. ii. 219) = true real.
 " Thou art very Trinculo indeed " (Temp., II. ii. 109).
- Mere (III. ii. 258) = unqualified, absolute.
 " He speaks the mere contrary " (I. ii. 35).
- Confound (III. ii. 272) = to destroy, to ruin.
 " Lest, being overproud with sap and blood,
 With too much riches it confound itself " (Rich. II., III. iv. 60).

- Envious (III. ii. 278) = malicious, spiteful.
 " *More free from peril than envious court* "
 (As You Like It, II. i. 4).
- Envy (IV. i. 10) = malice, spite.
 " *Rival-hating envy* " (Rich. II., I. iii. 181).
- Keep (III. iii. 19) = to dwell, to live, to stay.
 " *This habitation where thou keepest* " (M. for M., III. i. 10).
- Husbandry (III. iv. 25) = care of one's business.
 " *Show good husbandry for the Volscian store* "
 (Cor., IV. vii. 22).
- Manage (III. iv. 25) = administration, management.
 " *And to him put the manage of my state* " (Temp., I. ii. 70).
- Imagined (III. iv. 52) = with the speed of thought.
 " *Thus with imagined wing our swift scene flies* "
 (Hen. V., III. Chor. 1).
- Raw (III. iv. 77) = unripe, untutored.
 " *Being tender, raw and young* " (Rich. II., II. iii. 42).
- Jack (III. iv. 77) = a term of contempt for paltry, saucy, or silly fellows.
 " *Boys, apes, braggarts, Jacks, milk-sops* "
 (Much Ado., V. i. 91).
- Qualify (IV. i. 7) = to moderate, to modify.
 " *To enforce or qualify the laws* " (M. for M., I. i. 66).
- Remorse (IV. i. 20) = pity, tenderness.
 " *The tears of soft remorse* " (King John, IV. iii. 50).
- Current (IV. i. 63) = course.
 " *And all the current of a heady fight.* "
- Offence (IV. i. 67) = displeasure felt by an injured person.
 " *Banish all offence* " (I. Hen. VI., V. v. 96).
- Part (IV. i. 91) = particular business, task.
 " *You may do the part of an honest man in it* "
 (Much Ado., II. i. 172).
- Deny (IV. i. 100) = to refuse to give, not to grant.
 " *How to grant suits; how to deny them* " (Temp., I. ii. 80).
- Determine (IV. i. 105) = to decide.
 " *Determine our proceedings* " (Two Gent., III. ii. 97).
- Show (IV. i. 196) = to appear.
 " *And thou wilt show more bright, and seem
 More virtuous where she is gone* "
 (As You Like It, I. iii. 83).
- Repent (IV. i. 278) = to regret, feel sorrow for.
 " *Let him repent thou wast not made his daughter* "
 (Ant. and Cleop. III., X. iii. 184).
- Gratify (IV. i. 405) = to recompense, to requite.
 " *In these feared hopes I barely gratify your love* "
 (Cym., II. iv. 7).
- Just (IV. i. 325) = exact, precise.
 " *Bring me just notice of the numbers dead* "
 (Hen. V., IV. vii. 122).
- Estimation (IV. i. 380) = the act of estimating; proportionate value.
 " *Who in a cheap estimation is worth all your predecessors* "
 (Cor. II. i. 101).

Force (IV. i. 420) = necessity (always in the phrase "of force.")

"That when he waked, of force she must be eyed"

(M. N. D., III. ii. 40)

Attempt (IV. i. 420) = to tempt, to try to win over.

"He will never attempt us again" (Merry Wives, IV. ii. 226).

Old (IV. ii. 15) = copious, plentiful, overmuch.

"Here will be an old abusing of God's patience"

(Merry Wives, I. iv. 5).

Sort (V. i. 132) = to ordain, to dispose.

"If God sort it so"

(Rich. III., II. iii. 36).

Posy (V. i. 148) = a motto inscribed on a ring.

"The posy of a ring"

(Ham., III. ii. 162).

Ceremony (V. i. 206) = anything or an observance held sacred.

"Disrobe the images"

If you find them decked with ceremonies" (J. C., I. i. 70).

CLASSICAL ALLUSIONS.

Janus. "Now by two-headed Janus" (I. i. 50).

Janus was a Roman god who presided over the beginning of everything. He was always invoked first in every undertaking. January, the first month of the year, was called after him. He was the porter of heaven, and so was regarded on earth as the guardian deity of gates, and hence is commonly represented with two heads, because every door looks both ways.

This two-headed nature of the god gives point to Salarino's oath. Salarino is describing two different sets of men, the merry and the grave.

The famous temple, or covered passage, dedicated to Janus by Numa was open in time of war to denote that the god had gone out to assist the Romans, and was shut in time of peace that the god, the safeguard of the city, might not escape.

Nestor. "Though Nestor swear the jest be laughable" (I. i. 56).

Nestor, King of Pylos, was the oldest and wisest of the Greek heroes who took part in the Trojan war. His advice was always sought as being equal to that of the gods. He was renowned for his wisdom, his justice, and his knowledge of war. His name has become to be regarded as the personification of wisdom and profound gravity. Salarino asserts that some men are so sour and cross-grained that they would refuse to smile at any joke, even if the joke were so humorous as to cause the grave, sober, wise Nestor to laugh on hearing it.

Cato. "To Cato's daughter, Brutus' Portia" (I. i. 167).

The Cato referred to was the great-grandson of the famous Cato, the Censor. He was surnamed Uticensis, because Utica in Africa was his birthplace. In the political struggle at Rome he sided with the aristocratic party, and vehemently opposed the first triumvirate, which consisted of Pompey, Cæsar, and Crassus. In the civil war between Pompey and Cæsar he espoused the cause of Pompey, and was defeated by Cæsar at Thapsus (B.C. 46). He committed suicide at Utica to avoid surrender to Cæsar. His daughter Portia married Brutus the chief of the conspirators against Cæsar. (See Portia.)

Brutus. "*To Cato's daughter, Brutus' Portia*" (I. i. 167).

Marcus Junius Brutus, the chief of the conspirators against Cæsar. In the civil war he supported the aristocratic party against Cæsar. After the battle of Pharsalia he was not only pardoned by Cæsar, but was received with favour and appointed to important posts. A mistaken idea of restoring liberty to Rome led him to be persuaded by Cassius to join the conspiracy against Cæsar, and to take an active part in his assassination. The forces of Brutus and Cassius were defeated at Philippi by the army of Antony and Octavius (Augustus), and Brutus put an end to his own life.

He married Portia the daughter of Cato Uticensis. (See Portia.)

Portia. "*To Cato's daughter, Brutus' Portia*" (I. i. 167).

The daughter of Cato Uticensis. She married Marcus Junius Brutus, the assassin of Julius Cæsar, as her second husband, B.C. 45. She inherited all her father Cato's, republican principles, and likewise his courage and firmness of will. She induced Brutus to disclose to her the conspiracy against Cæsar on the night before his assassination, and is said to have wounded herself in the thigh in order to show her firmness and courage, and to convince Brutus that she could keep a dangerous secret. She put an end to her own life on hearing the death of Brutus. Shakespeare makes her the heroine of his play *Julius Cæsar*, and depicts her as the type of a devoted, attached, courageous wife, stimulating her husband to act worthy of the illustrious name he bore.

The allusion is made to her in the *Merchant of Venice* to give point to the many virtues of Portia of Belmont. (See pp. xxiv.-xxviii.)

Colchos. "*and her sunny locks*

Hang on her temples like a golden fleece

Which makes her seat of Belmont, Colchos' strand,

And many Jasons come in quest of her" (I. i. 170-4).

There are several allusions to Jason and his expedition to fetch the golden fleece from Colchis. (See Jason.)

Colchis, a country of Asia, bordering on the Euxine (Black Sea) and lying south of the Caucasus.

The Golden Fleece. The fleece of the ram on which Phrixus escaped from being sacrificed to Zeus along with his sister Helle. They rode on the ram through the air, from Europe to Asia, but Helle fell into the sea, which was called after her the Hellespont. Phrixus arrived in safety to Colchis, the kingdom of Aëtes, who gave him his daughter Chalciopé in marriage. Phrixus sacrificed the ram to Zeus, and gave the golden fleece to Aëtes, who fastened it to an oak tree in the grove of Ares, where it was guarded by a dragon.

Jason, son of Æson of Iolcus. He was sent by Pelias, his uncle, who had usurped the throne, to fetch the golden fleece from Colchis. Pelias thought that he would thus get rid of Jason. Argus, the son of Phrixus, built him a ship of fifty oars called the Argo. Jason was accompanied by all the great heroes of the age, said to be fifty in number. They are known as the "Argonautæ," i.e. the sailors of the Argo. After many adventures they reached Colchis, and Jason, by the aid of Medea, the daughter of Aëtes, who had fallen in love with him, was enabled to perform the tasks set him by Aëtes.

Medea also, by her magic powers, sent to sleep the dragon who guarded the golden fleece, and thus enabled Jason to gain possession of the coveted treasure. Eventually Jason reached Iolcus.

Bassanio likens Portia to the golden fleece, and himself in his quest of Portia to Jason on his voyage in search of the golden fleece.

✓ **Medea**, the daughter of Aëtes, King of Colchis. She was celebrated for her skill in magic. She fell in love with Jason and assisted him to gain the golden fleece by means of her skill in magic. She is said to have restored Æson, the father to youth again by her magic. The story is that she gathered certain herbs by moonlight, and made a decoction of them, uttering incantations during her actions. Part of the mixture she gave Æson to drink, and part she infused into his blood, by opening a vein in his neck.

✓ **Æson**, father of Jason. He was King of Iolcus, but was deposed by his brother Pelias. On Jason's return with the golden fleece he found his aged father still alive. Medea is said to have restored him to youth again by means of magic and a potion of certain herbs. (See Medea.)

Other allusions to the fleece, Jason and Medea, are:—

1. "*We are the Jasons, we have won the fleece*" (III. ii. 237).

Words uttered in exultation by Gratiano to Salerio. Bassanio had won Portia, and Gratiano had gained the affection of Nerissa. Salerio has hastened to Belmont to inform Bassanio of Antonio's danger. On his entrance he is greeted by Gratiano as above.

The Jasons are Bassanio and Gratiano.

The Fleece = Portia won by Bassanio and Nerissa won by Gratiano.

- 2.

"*In such a night*

✓ *Medea gathered the enchanted herbs
That did renew old Æson*" (V. i. 12-14).

For particulars see Medea.

The point of the allusion as made by Jessica is "*such a night*," i.e. a moonlight night. The moon was supposed to exert peculiar influence on plants in certain of her phases.

Heraclitus. "*I fear, he will prove the weeping philosopher*" (I. ii. 49-50).

"*The weeping philosopher*" is Heraclitus of Ephesus. Though he travelled extensively in his youth, yet in his old age he became a complete recluse, at last retreating to the mountains, where he lived on pot herbs. This meagre diet brought on sickness, so he returned to Ephesus, where he died.

His style was obscure, and he took such gloomy views of life and human nature, that he was styled the "*Weeping Philosopher*," as always lamenting the follies of his race. Democritus of Abdera, on the other hand, is known as the "*Laughing Philosopher*," because though blind through severe application to study, the loss of sight "did not disturb the cheerful disposition of his mind, which prompted him to look in all circumstances at the cheerful side of things, which later writers took to mean, that he always laughed at the folly of men."

The Sibyl. "*If I live to be as old as Sibylla*" (I. ii. 111).

Several prophetic women are thus designated. The most celebrated

(and the one alluded to above) was the Cumæan Sibyl. She was consulted by Æneas before he made his descent into the lower world. She also appeared to King Tarquinius Priscus offering him the Sibylline books for sale. The point of the allusion is her great age. It is said that she obtained the grant of long life from Apollo. The god is said to have granted her as many years of life as she held grains of sand in her hands.

Diana. (1) "*I will die as chaste as Diana*" (I. ii. 112).

(2) "*Come, ho! and wake Diana with a hymn*" (V. i. 66).

Diana was the Roman goddess of chastity and of light. As the goddess of light she was represented by the moon.

In the first passage Portia declares her intention of remaining a maid, unless she is won in marriage by some wooer who shall fulfil the conditions of her father's will. In the second passage we must remember that it was a moonlight night. The musicians enter and Lorenzo calls for music, which he represents as being likely to rouse from sleep Diana, the goddess represented by the moon.

Hercules, styled also as Alcides.

Alcides is a patronymic, i.e. a name derived from an ancestor.

Hercules was the reputed grandson of Alcæus.

He was one of the great heroes of the Greeks, renowned for his strength and exploits. His twelve labours were performed whilst he was living at Tiryns and under the orders of Eurystheus. The oracle at Delphi ordered him to settle at Tiryns and to serve Eurystheus for twelve years, after which he should become immortal.

He is the type of strength and manliness, hence the following allusion:

"*The beards of Hercules and frowning man*" (III. ii. 85).

There are the following allusions in the play:—

- (1) "*If Hercules and Lichas play at dice,
Which is the better man, the greater throw
May turn by fortune from the weather hand:
So is Alcides beaten by his page*" (II. i. 32-35).

Lichas was the page or attendant of Hercules (see Lichas, p. 130).

Morocco is complaining of the test imposed upon him to gain Portia, and compares it to a throwing of dice between the mighty Hercules and his attendant page. In such a trial the strength of Hercules would avail him nothing, and the chance of the throw was equal between master and page. So his own great renown, his birth, his wealth and achievements were of no assistance to Morocco. He could not win Portia by any great feat, but was compelled to take his chance as against any inferior rival.

- (2) "*Than young Alcides, when he did redeem,
The virgin tribute paid by howling Troy
To the sea-monster*" (III. ii. 55-57).

"*Young Alcides*" = Hercules.

"*The virgin tribute*" = a maiden sacrificed to the monster.

"*Howling Troy*" = the inhabitants of Troy uttering loud lamentations at the sacrifice.

"*The sea-monster*" = the monster sent by Poseidon (Neptune) the god of the sea.

The story runs that Poseidon and Apollo having offended Zeus (Jupiter) were ordered to serve Laomedon King of Troy for wages. Laomedon agreed that if Poseidon built the walls of the city whilst Apollo tended the royal flocks he would give them a reward. When the work was finished, Laomedon refused to pay as agreed upon, whereupon, Poseidon flooded the land with the sea, and sent a marine monster to ravage the country. The Trojans were compelled to sacrifice a maiden to the monster from time to time. On one occasion the lot fell upon Hesione, the daughter of Laomedon himself. Hercules arrived at Troy on his return from his expedition against the Amazons, and promised to save Hesione if Laomedon would give him the horses which Troos had received from Zeus in compensation for Ganymedes. The rescue effected, Laomedon broke his promise, whereon Hercules killed Laomedon and all his sons and gave Hesione to Telamon.

Lichas. An attendant of Hercules. Hercules had shot the centaur Nessus for violence to his wife Deianira, whom the centaur was carrying over the river Erenus. The dying centaur called out to Deianira to take his blood with her as a sure means of preserving her husband's love. But the blood had been poisoned by the arrow shot by Hercules. Moved by jealousy to adopt means for the retention of Hercules' love, Deianira steeped in the blood a white garment which Hercules had sent Lichas for. Hercules desired the garment in order to wear it whilst sacrificing to Zeus. The poison in the garment penetrated the body of Hercules and caused him great agony. He is said to have seized Lichas by the feet, and to have thrown him into the sea, and the Lichades islands are said to have been called after him. Hercules raised a pile of wood on Mount Oeta, and whilst the pile was burning he was carried to Olympus and honoured with immortality.

Fortune. "*And so may I, blind fortune leading me*" (II. i. 36).

The goddess Fortuna is variously represented.

- (1) As blindfolded, representing the blind chance displayed in the bestowal of her favours.
- (2) With a rudder, as guiding and conducting the affairs of the world.
- (3) With a wheel, denoting the turns and changes of fortune.
- (4) On a ball, as representing the varying unsteadiness of fortune.

The Sisters Three. "*According to fates and destinies, and such old sayings, the sisters three, and such branches of learning*" (II. ii. 63-65).

The Parcae or the Fates, who spin the thread of human life. According to Hesiod, they were three in number. *Clotbo* (represented with a spindle), who spun the thread; *Lachesis*, who drew it out; and *Atropos*, who cut it, or broke it off.

Venus' pigeons. "*O ten times faster Venus' pigeons fly*" (II. vi. 5).

Venus, the goddess of love, is represented as passing through the sky in a chariot drawn by doves. These birds were regarded as sacred to Venus.

Cupid. (1) *But love is blind* (II. vi. 36);

(2) *Cupid himself would blush* (II. vi. 38).

(3) *Quick Cupid's post* (II. ix. 100).

Cupid or Eros, the God of Love. Represented

- (1) With arrows in a golden quiver. Some of the arrows are golden; these kindle the heart with love. Others are blunt and heavy with lead; these produce aversion to a lover.
- (2) With golden wings, and as fluttering about like a bird.
- (3) Sometimes with his eyes covered, so that he acts blindly.

Dardanian. "*The rest aloof are the Dardanian wives*" (III. ii. 58).

Dardanian wives = Trojan women. Dardanus was the mythical ancestor of the Trojans.

Midas. "*Therefore thou gaudy gold,*

Hard food for Midas, I will none of thee" (II. ii. 101-2).

Midas was king of Phrygia. He had done a kindness to Silenus, and in return Dionysus (Bacchus) allowed Midas to ask a favour of him. Midas, in his greed for wealth, foolishly asked that all things which he touched should be turned into gold. The request was granted, but as even the food which he touched became gold, he implored the god to take his favour back. Midas was commanded to bathe in the river Pactolus. The bath saved Midas, but the river from that time had abundance of gold in its sand.

Troilus. See Cressida below.

Cressida. "*Troilus methinks mounted the Trojan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night*" (V. i. 4-6).

Cressida was a Grecian maiden, the daughter of Calchas the priest.

Troilus was one of the sons of Priam, king of Troy.

Cressida had been captured by the Trojans. She and Troilus fell in love, and vowed eternal fidelity. As pledges of their vow, Troilus gave Cressida a sleeve, whilst Cressida gave Troilus a glove. Scarce had the vow been made than Cressida was exchanged for three Trojan princes captured by Diomedes. Cressida swore to remain constant, and Troilus swore to rescue her. However, she soon gave her affections to Diomedes, and even gave him the sleeve to wear which Troilus had given her as a token of his love. Troilus is meant by Shakespeare to be the type of constancy, and Cressida the type of female inconstancy.

In the passage quoted the night is moonlight, and Troilus on the walls of Troy is represented as "*sighing his soul away*" in love for Cressida, now in the Grecian camp, which is visible in the moonlight from the walls of the city.

Thisbe.

"*In such a night*

*Did Thisbe fearfully o'er trip the dew;
And saw the lion's shadow ere himself,
And ran dismay'd away*" (V. i. 6-9).

Thisbe was a Babylonish maiden, beloved by Pyramus. They lived in adjoining houses, and as their parents would not let them marry, they contrived to converse with each other through a hole in the garden wall. On one occasion they made an appointment to meet at Ninus' tomb outside the city. Thisbe arrived first, but hearing a lion roar, fled in fright, dropping her mantle in her flight. The lion seized the mantle and tore it, staining it with the blood of an ox which it had just slain. When Pyramus arrived he

saw the torn blood-stained mantle, and concluding that Thisbe had been eaten by the lion, stabbed himself. Thisbe recovering from her fright returned to the tomb, where she saw the dead body of Pyramus, and killed herself also.

Dido.

*"In such a night,
Stood Dido with a willow in her hand.
Upon the wild sea-banks, and waft her love
To come again to Carthage"* (V. i. 9-12).

Dido queen of Carthage, and foundress of that city. The ship of Æneas was driven to the coast of Carthage, where Æneas was hospitably entertained by Dido. The Carthaginian queen fell in love with Æneas, but the Trojan leader was bidden by the gods to leave Carthage and to make for Italy. He set sail secretly by night. Dido in her disappointment built a pyre, set fire to it, and perished in the flames.

Lorenzo represents the unhappy queen as standing on the shores of Carthage on a moonlight night, and with willow wand in hand waving to Æneas in his ship to put about and come back to her.

"Willow wand" is a symbol of unhappy, unrequited love.

Orpheus.

*"Therefore the poet
Did feign that Orpheus drew trees, stones and flood"* (V. i. 79-80).

Orpheus, a famous poet of Thrace. Presented with a lyre by Apollo, and instructed by the Muses in its use, he enchanted with its music not only the wild beasts, but the trees and rocks upon Olympus so that they moved from their places to follow the sound of the golden harp. He accompanied the Argonauts on their expedition in search of the golden fleece, and is said to have performed the following feats (among others) by means of his music.

- (1) The ship Argo, formerly unmovable, glided down to the sea at the sound of his lyre.
- (2) The Limplegadæ, or moving rocks which threatened to crush the ship between them, were fixed in their places.
- (3) The dragon guarding the golden fleece was lulled to sleep by his music.
- (4) On the death of his wife Eurydice, Orpheus followed her into Hades, where the charms of his lyre suspended the torments of the damned, and won back his wife on the condition that he should not look back on her till they reached the upper world. Unfortunately, just as they were quitting the lower realms, his anxiety caused him to look back to see if Eurydice were following him, and he saw her caught back again into Hades.

Erebus.

"And his affections dark as Erebus" (V. i. 87).

Erebus was the son of Chaos. His name signifies darkness, and is applied also to the dark and gloomy space under the earth through which the Shades had to walk in their passage to Hades.

Endymion.

*"Peace, ho! the moon sleeps with Endymion,
And would not be awakened"* (V. i. 109-110).

A youth distinguished for his beauty. He was condemned to endless sleep, but endowed with everlasting youth. As he slept on

Latmus, his surprising beauty warmed the cold heart of Selene (the moon), who came down to him and kissed him.

Scylla and Charybdis. "When I shun Scylla your father,
I fall into Charybdis your mother" (III. v. 15-16).

According to Homer, "Scylla and Charybdis are two rocks between Italy and Sicily, and only a short distance from each other. In the rock nearest to Italy dwelt Scylla, a daughter of Cræteis, a fearful monster barking like a dog, with six heads. The opposite rock contained an immense fig-tree, under which dwelt Charybdis, who thrice every day swallowed down the waters of the sea, and thrice threw them up again. Ships which tried to avoid one monster fell into the power of the other. Of course this legend means that the rocks were dangerous to sailors, inasmuch as in trying to avoid one rock they were in danger of being wrecked on the other."

"Between Scylla and Charybdis" has become proverbial. = Between two difficulties, in such a manner that if the one is avoided there is danger of falling into the other. "Out of Scylla into Charybdis" = out of the frying pan into the fire.

Mars. "Wear yet upon their chins
The beards of Hercules and frowning Mars" (III. ii. 84-85).

Mars, the Roman god of war, here mentioned as the type of a valorous man.

Pythagoras. "Thou almost mak'st me waver in my faith.
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men" (IV. i. 129-132).

Pythagoras, a celebrated Greek philosopher, and a native of Samos. The date of his birth is uncertain; but all authorities agree that he flourished in the times of Polybius and Tarquinius Superbus (B.C. 540-510). He is credited with discoveries in arithmetic, astronomy and music, but is chiefly famous as having held the doctrine of transmigration of souls.

In the passage quoted, Gratiano asserts that the fiendish nature of Shylock's revenge upon Antonio almost causes him to agree with Pythagoras that the souls of animals pass into the bodies of men, and that the soul of Shylock had formerly been that of a wolf hanged for having killed a man.

SCRIPTURAL ALLUSIONS.

(1) "Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into" (I. iii. 84-86).

An allusion to the miracle of casting out unclean spirits in the land of the Gadarenes, when the devils besought Jesus to let them "go into the herd of swine" which was feeding close by. (St. Matt. viii. 32).

Your prophet the Nazarite = Jesus of Nazareth (see p. 89).

The habitation = the bodies of the swine which the devils were allowed to take possession of.

- (2) "When Jacob (1) grazed his uncle Laban's sheep—
This Jacob from our noble Abram was—
As his wise mother (2) wrought in his behalf
The third possessor (3)" (I. iii. 72-75).

- (1) A reference to Jacob working as servant to his uncle Laban (the brother of his mother Rebekah) in Padan-Aram (see Gen. xxix.)
(2) An allusion to the assistance which Rebekah gave to Jacob to enable him to obtain the blessing of his father Isaac. It was the mother who suggested the device of wrapping the skin of the kid round Jacob's wrists (see Gen. xxvii. 6-16).
(3) The order is Abraham, Isaac, Jacob. We must regard the reckoning as inclusive, i.e., 1st Abraham, 2nd Isaac, 3rd Jacob.

- (3) "Mark what Jacob did
When Laban and himself were compromised.
That all the earlings which were streak'd and pied
Should fall as Jacob's hire" (I. iii. 78-81).

Were compromised = had come to an agreement.

The allusion is to the agreement made between Laban and Jacob, by which Jacob was to receive all the spotted and speckled cattle, sheep and goats. Also to the device adopted by Jacob (see Gen. xxx. 25-48).

Shylock quotes Jacob's trickery and its success as a warrant for his own lending of money for interest.

- (4) "The devil can cite Scripture for his purpose" (I. iii. 91).

An allusion to Satan quoting Scripture when tempting our Lord in order to give a Scriptural authority for the safety of Jesus if he should throw himself from the pinnacle of the Temple. It is written "He shall give His angels charge concerning thee, etc."

(St. Matt. iv. 6).

- (5) "By Jacob's staff I swear" (II. v. 36).

Jacob's staff is mentioned twice in Scripture.

- (1) "For with my staff I passed over this Jordan"

(Gen. xxxii. 12).

- (2) "By faith Jacob when he was a dying, blessed both the sons of Joseph; and worshipped, leaning upon the top of his staff" (Heb. xi. 21).

- (6) "What says that fool of Hagar's offspring" (II. v. 44).

Hagar, the handmaid of Sarah. She was taken by Abraham as his wife, and had a son Ishmael. When Ishmael mocked Isaac, Abraham was compelled by Sarah to cast out Hagar and her son Ishmael from his family. Ishmael became the progenitor of the Ishmaelites.

Shylock is alluding to Launcelot Gobbo. The points of the allusion are—

- (1) That as Hagar was Abraham's bondwoman, so Launcelot was a servant to Shylock, a Jew, one of the descendants of Abraham.
(2) That as Ishmael was rejected by Abraham, so Launcelot leaves Shylock's service for that of Bassanio.

- (7) "A Daniel come to judgment! yea, a Daniel" (IV. i. 222).
Shylock is comparing Portia for wisdom with Daniel the prophet.

The allusion is to the story of Susannah and the elders. Certain elders had brought a false accusation against Susannah, who was in danger of being condemned on their false evidence. Daniel by cleverly cross-examining the elders separately, caused one of them to contradict the other's statements which he had not been present in court to hear, and thus enabled justice to triumph and saved Susannah.

- (8) "Would any of the stock of Barrabas" (IV. i. 295).

By Barrabas Shylock intended to mean Barrabas, the leader of Jewish banditti, whom the Jews demanded to be released to them by Pilate, whilst clamouring for the crucifixion of Jesus.

OTHER ALLUSIONS.

Neapolitan Prince. "First, there is the Neapolitan Prince" (I. ii. 36).

The first enumerated by Nerissa of the six suitors of Portia, who declined to submit to the casket test, and who returned home without trial.

Portia sarcastically describes him as talking about nothing but his horse. In Shakespeare's times the Neapolitans were celebrated for their horsemanship.

County Palatine. "Then there is the County Palatine" (I. ii. 46).

The second of the six suitors of Portia, who declined to submit to the casket test, and who returned home without trial.

The Court of the Rhine Palatinate is meant. A palatine is an officer whose court is held in the royal palace. And so a palatine province or Palatinate is one in which the count exercises a royal authority, just as supreme as though he had been the regal tenant of the palace itself (see Glossary).

It was suggested that Shakespeare had in his mind the visit of Albertus a Lasco, a Polish Palatine, who visited England in 1533, and after being splendidly entertained, left England hurriedly, leaving great debts behind him.

Rialto. "What news on the Rialto" (I. iii. 40).

The word is derived from the Italian *Rivo Alto* = high bank.

The name is applied to three distinct places in Venice.

- (1) The island of Rialto on which the city was originally built.
- (2) The Exchange or Chamber of Commerce where the Venetian merchants met as our commercial men now do on Change for the transaction of business.
- (3) The Bridge (*Il ponti di Rialto*) connecting the Island of Rialto with the mainland.

In the *Merchant of Venice* the Rialto always signifies the Exchange, or centre of the mercantile life of Venice.

The Sophy. "By this scimitar

*That slew the Sophy, and a Persian prince,
That won three fields of Sultan Solymán*" (II. i. 24-26).

Our moderate equivalent is "Shah." The Sophis were the monarchs of the twelfth dynasty of Persia, founded by Shah

Ishmail I., the grandson of Sheik Juneyd. The word "*Sophi*" or "*Safi*" (mystic) is applied in Persia to ascetics generally. It was given to Sheik Juneyd, because he claimed descent through Ali from twelve saints.

Sultan Solyman.

"By this scimitar

That slew the Sophy, and a Persian prince,

That won three fields of 'Sultan Solyman.'" (II. i. 26).

Solyman the Magnificent, Sultan of Turkey, famous as the conqueror of Rhodes, and as having conducted a successful campaign against the Persians (A.D. 1490-1566).

Belmont. The residence of Portia.

From the play we gather the following:

- (1) That Bassanio travelled from Venice to Belmont by water. Hence Belmont was on the sea coast.
- (2) Portia's coach awaited her at her park-gate. Hence Belmont was near some highway.
- (3) Portia had to cross some river by a well-known ferry on her way from Belmont to Venice.

Though there can be no actual identification of the spot, we may well follow Dr. Elze, who places Belmont in the neighbourhood of Dolo, on the river Brenta. Dolo satisfies the conditions of the play, as it is distant about twenty miles from Venice, and in the neighbourhood were several palaces of Venetian nobles.

Padua, situated on the river Bacchiglione, and distant about twenty miles from Venice. Padua is celebrated for its university, and at the time of the play was renowned for its learned Doctors of Civil Law. The repute of Padua as a law school attracted students from all countries of Europe.

Venice to the south, Belmont to the north, and Padua to the west form a triangle, the sides of which are about twenty miles each. Portia sends Balthazar on horseback from Belmont to Padua with a message to Bellario, whilst she travels by coach along the high road to Venice. By hard riding Balthazar would be able to do the twenty miles from Belmont to Padua, receive Bellario's instructions, ride from Padua to Venice (twenty miles), and intercept Portia ere she reached the city.

Hyrcania. "*The Hyrcanian deserts*" (II. vii. 41).

A province of the ancient Persian Empire on the S. and S.E. shores of the Caspian or Hyrcanian Sea. The extent of the province was somewhat indefinite.

Arragon. "*The Prince of Arragon*" (II. ix. 2).

Arragon, now a province of Spain, was an independent kingdom at the time of the play. Shakespeare represents the Prince of Arragon as "the typical Spanish Don."

The Goodwins. "*The Goodwins, I think they call the place; and very dangerous, flat and fatal*" (III. i. 4-5).

The Goodwin Sands, an extensive sand-bank off the coast of Kent. They extend in length for nearly eight miles, and in breadth about three, having only three fathoms water, except at low water when they are dry in many parts. These sands were formed in the last year of the reign of William II. 1099, when the sea overflowed the estates of Earl Goodwin, in the east of Kent. Hence the name Goodwin or Godwin given to the sandbank.

The Language of the Play Illustrated from Scripture.

1. **Prevent** = anticipate.
"If worthier friends had not prevented me" (I. i. 61).
"Mine eyes prevent the night watches" (Ps. cxix. 148).
2. **Sometimes** = formerly.
"Sometimes from her eyes I did receive fair speechless messages" (I. i. 164-5).
"Who sometimes were far off" (Eph. ii. 13).
3. **Presently** = immediately.
"Go presently inquire" (I. i. 184).
"He shall presently give me more than twelve legions of angels" (St. Matt. xxvi. 53).
4. **Proper** = handsome.
"He is a proper man's picture" (I. ii. 75).
"They saw he was a proper child" (Heb. xi. 23).
5. **Tell** = count.
"You may tell every finger I have with my ribs" (II. ii. 112-13).
"Tell the stars, if thou art able to number them" (Gen. xv. 5).
6. **Show** = appearance.
"A golden mind stoops not to shows of dross" (II. vii. 20).
"Surely every man walked in a vain shew" (Ps. xxxix. 6).
7. **Conveniently** = suitably.
"As shall conveniently become you there" (II. viii. 45).
"With food convenient for me" (Prov. xxx. 8).
8. **Purchase** = acquire.
"Were purchased by the merit of the wear" (II. ix. 43).
"Now this man purchased (R.V. 'acquired') a field with the reward of iniquity" (Acts i. 18).
9. **Approve** = justify, commend.
"Will bless it and approve it with a text" (III. ii. 79).
"A man approved of God among you" (Acts ii. 22).
10. **Knapped** = to snap off short.
"As lying a gossip as ever knapped ginger" (III. i. 9-10).
"He knappeth the spear in sunder" (Ps. xlvi. 9, Prayer Book).
11. **Divers** = many, several.
"There came divers of Antonio's creditors" (III. i. 111).
"For divers of them came from far" (St. Mark viii. 8).
12. **Thought** = anxiety.
"As doubtful thoughts, and rash-embraced despair" (III. ii. 109).
"And why take ye thought (i.e. be anxious) for raiment" (St. Matt. vi. 23).
13. **Very** = true.
"I bid my very friends and countrymen" (III. ii. 219).
"Verily (truly) I say unto you" (St. John i. 51).
14. **Confound** = destroy.
"So keen and greedy to confound a man" (III. ii. 272).
"Lest I confound thee before them" (Jer. i. 17).
15. **Judgment** = sentence.
"Let me have judgment and the Jew his will" (IV. i. 82).
"Out of thine own mouth will I judge thee" (i.e. give sentence against thee) (St. Luke xix. 22).
16. **Render**.
"Doth teach us all to render the deeds of mercy" (IV. i. 200-1).
"Render therefore unto Caesar the things that are Caesar's, and to God the things that are God's" (St. Matt. xxii. 21).

GLOSSARY.

The Editor would acknowledge his indebtedness to "Skeat's Etymological Dictionary."

A.S. = Anglo-Saxon. D. = Danish. Dut. = Dutch. F. = French. Gk. = Greek. Ger. = German. I. = Irish. Ic. = Icelandic. It. = Italian. L. = Latin. M.E. = Middle English. M.H.G. = Middle High German. O. = Old. O.F. = Old French. W. = Welsh

Abate (M.E. *abaten*; O.F. *abatre*; Low L. *abbattere*, to beat from or down) = to beat down, to lessen. "*You would abate the strength of your displeasure.*"

Abridge (O.F. *abregier*; L. *abbreviare*, to shorten) = to shorten, to curtail. "*Do I now make moan to be abridged,*" i.e. to have my wealth cut off."

Accoutre (F. *accoutrer*, or *accoustrer*, to dress, array. Etymology uncertain; perhaps (1) F. *couture*, a sewing; *coudre*, to sew, and L. *consuere*, to sew together, or (2) with L. *cultura*, tillage, or (3) O.F. *coustre*, *coudre*, a sacristan, who had charge of sacred vestments, from L. *lat. custos*, a custodian. (The last is the best (SKEAT) = to dress, to array. "*When we are both accoutred like young men.*"

Achieve (F. *achever*, lit. to bring to a head; O.F. *a chef*, L. *ad caput*, to a head) = to attain one's end. "*Provided that your future achieved her mistress,*" i.e. won.

Address (F. *adresser*; Low L. *ad* to; *directiare*, to direct) = prepare. Lit. to put straight. "*Address yourself to entertain them sprightly.*"

Afear'd (A.S. *aferan*, to frighten). "*I am half afear'd*" = afraid, frightened. Shakespeare uses "afear'd" in the same sense as afraid, but the words are of different derivation. (See *Afraid*).

Afraid (O.F. *effraier*; L. Low. *exfrediare* = to break the peace, to disturb) = frightened at a disturbance.

Alabaster (L. *alabastrum*. Gk. *αλάβαστρον*). Said to be derived from *Alabastron*, a town in Egypt = a kind of marble. "*Sits like his grandsire cut in alabaster.*"

Alien (L. *alienus*, strange, a stranger) = a stranger, a foreigner. "*If it be proved against an alien.*"

Allay (M.E. *alaien*; A.S. *alecgan*, to lay down, to lay aside. Must not be considered as derived from L. *alligare*, to unite) = to assuage, modify.

"Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit" (II. ii. 195-7).

Aloof or On Loof ("Aloof" is put for "on loof," which answers to Dut. *te loef*, to windward) = away, at a distance. "*Stand all aloof.*"

Anon (A.S. *on en*) = in a moment. "*I will anon*" = at once.

Antipodes (Gk. *ἀντί*, opposite; *ποῦς*, the foot; *Ἀντίποδες*, literally "men with feet opposite to ours") = those who are on the opposite side of the globe. "*We should hold day with the Antipodes.*"

Approve (L. *ad*, to probare, to try, test) = to justify, make good. "*Will bless it and approve it with a test.*"

- Argosy** (the original sense was "a ship of Ragusa," a port on the Adriatic. The original spelling was "*ragusy*." As spelt "aragousy," the name has been confused with that of the ship Argo) = a large merchant vessel. "*Your argosies with portly sail.*"
- Bane** (A.S. *banu*, a murderer) = to destroy. "*A thousand ducats to have it baned.*"
- Bankrupt** (It. *banca*, a bench; *rotta*, broken; L. *ruptus*). Lit. "a broken bench" = an insolvent trader. The money-lenders transacted their business at tables or benches, and when one failed, his table or bench was broken as symbolical of his inability to play. "*To cut the forfeiture from that bankrupt there.*"
- Bargain** (Low L. *barcaniare*, to change about) = to chaffer, to exchange, to make a contract. "*On me, my bargains and my well-won thrift.*"
- Bate**, short for abate. (See Abate). "*Bid the main flood bate his usual height.*"
- Beshrew** = to call down evil upon. (See Shrew). "*Beshrew me, but I love her heartily.*"
- Bonnet** (Low L. *bonneta* (A.D. 1300), the name of a stuff of which bonnets or caps were made. Cf. Hind. *bandt*, woollen cloth) = any covering for the head, a cap. "*I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere.*"
- Bootless** (A.S. *bot*, help, advantage) = profitless, useless. "*Bootless prayers.*"
- Braggart or Braggard** (the suffix *art*, which was originally intensive, has depreciatory force). Braggart = not merely a boaster, but one who has little warrant to support his boast. "*How much I was a braggart.*"
- Burghers** (A.S. *burh*, a fort; A.S. *beorgan*, to protect) = citizens of a borough. "*Like rich signiors and rich burghers on the flood.*"
- Capering** (L. *caper*, a he-goat) = leaping, skipping. "*He falls straight a capering.*"
- Carrion** (L. *caro*, flesh) = putrifying flesh. "*A carrion death*" = a skull from which the flesh had rolled away.
- Cater-cousin**. Cousin (L. *consobrinus* = kinsman). Cater (short for *acatour*. Low L. *accaptare*, to purchase) = to buy provisions. Thus cater-cousins = persons who lived and boarded together, and so were close intimates. (The suggested derivation of *cater* = F. *quatre*, fourth, i.e. fourth cousins, or distantly related is not tenable). "*Are scarce cater-cousins*" = are not exactly on terms of intimacy.
- Cerecloth** (L. *cera*, wax) = a waxed cloth, i.e. a linen cloth dipped in wax and used as a shroud. "*To rib her cerecloth in the obscure grave.*"
- Charge** (F. *charger*, to load; Low L. *caricare*, to load a car; L. *carrus*, a car) = a load, a burden; hence, expense. "*Have by some surgeon, Shylock, at your charge.*"
- Cheer** (O.F. *chere*, the face; Low L. *cara*, face. Gk. *kápa*, the head) originally "the face," "the countenance;" hence "good spirits." "cheerfulness." "*Show a merry cheer.*"

- Clerk** (L. *clericus*, one of the clergy; Gk. κληρος, a lot); in late Gk. the clergy, whose portion is in the Lord (SKEAT). As formerly, the clergy were almost the only persons who could read or write the word "clerk" has come to mean "scholar," or "writer." "*I gave it to the judge's clerk.*"
- Clime** or **Climate** (L. *clima*; Gk. κλίμα, a slope) = a slope, zone or region of the earth. Hence "temperature", as the chief characteristic of a region. "*The best-regarded virgins of our clime* = country.
- Cobweb** (Cob is a shortened form of *attercop*, a spider) = a spider's web "*Faster than gnats in cobwebs.*"
- Coffer** (M.E. *cofre*; O.F. *cofre*; also *cofin*, a chest. L. *cophinus*. Gk. κόφινος, a basket) = a chest. "*Comes to the privy coffer of the state,*" i.e. the money chest of the state of Venice.
- Cope** (M.E. *copen*; Dut. *koopen*, to buy, to cheapen, barter, bargain with) = originally "to make a bargain with," and thus it came to mean "to vie with." "*We freely cope your courteous pains withal.*"
- Counterfeit** (F. *contrefait*; F. *contre*, over against, like; *faire*, to make. L. *contra*, against; *facere*, to make) = imitated. "*Fair Portia's counterfeit*" = the imitation of Portia, i.e. her portrait.
- Cozen** (see cater-cousin) (F. *cousiner*, to call cousin) = to claim relationship to obtain some advantage, to sponge upon, to beguile. "*Who shall go about to cozen fortune.*"
- Cunning** (A.S. *cunnan*, to know) = knowledge, craft, originally in a good sense; hence crafty, knowing, subtle. "*Cunning times.*"
- Curb** (O.F. *courber*; L. *curvare*, to bend) = to check, restrain. "*So is the will of a living daughter curbed by the will of a dead father.*"
- Danger** (M.E. *daungere*, power, especially power to harm; O.F. *dangier*, absolute power. Low L. *dominarium*, power, authority; L. *dominus*, a lord) = in the power or under the jurisdiction of a lord; i.e. power to dispose of, to hurt or harm. "*You stand within his danger,*" i.e. within his power to exact a penalty.
- Demurely** (Demure is from O.F. *de murs*, i.e. *de bons murs*, of good manners; L. *de*, of; *mores*, manners) = gravely, soberly. "*Wear prayer-books in my pocket, look demurely.*"
- Despatch** (O.F. *despechen*, to hasten; Low. L. *dispedicare* = to detach fetters; L. *pedica*, a fetter, from L. *pes*, a foot) = to remove a hindrance, hence to hasten, to expedite a matter. "*Despatch all business, i.e. get all business done as quickly as possible.*"
- Doit** (Dut. *duit*, a small coin, worth less than a farthing). "*And take no doit of usance,*" i.e. not even the smallest amount of interest.
- Doublet** (F. *double*; L. *duplex*, double). A close-fitting jacket, so called because it was lined or doubled. "*I think he bought his doublet in Italy.*"
- Dowry** (F. *donaire*; L. *dos*, a dowry) = endowment, marriage portion. "*To be the dowry of a second head.*"
- Drone** (A.S. *dræn*; Swed. *drönare*; lit. "hammer," from the droning sound it makes) = a non-working bee. "*Drones hive not with me,*" i.e. lazy people, those who will not work.
- Dross** (A.S. *dreosan*, to drip, to fall down) = sediment; lit. that which falls down to the bottom, i.e. the refuse or base matter found with metals. "*A golden mind stoops not to shows of dross.*"

- Drudge** (M.E. *druggen*, cf. Irish *drugiare*, a drudger) = a slave, one compelled to hard toil. "*Thou pale and common drudge.*"
- Ducat** (L. *ducato*; Low L. *ducatus*, a duchy; from L. *dux*, a leader) = a coin varying in value from 3s. 4d. to 4s. 8d., so called from the "*ducatus*," or duchy of Apulia, where it was first coined.
- Eanling or Teanling** (the prefix *y* answers to the A.S. prefix *ge*). (A.S. *éaman*, to bring forth young, *ling* is a diminutive) = a new-born lamb. "*All the eanlings which were streaked and pied.*"
- Ecstasy** (Gk. *ἐκ* out, *στάσις*, a standing) = a standing out of oneself, hence, any strong emotion. "*All thy ecstasy,*" i.e. excess of joy.
- Eke** (M.E. *sken*; A.S. *écan*; L. *augere*, to increase) = to augment, to lengthen out. "*To eké it and draw it out at length.*"
- Excrement** (L. *ex*, out of *crescere*, to grow) = outgrowths, or excrescences; a word often applied to the hair and nails, the outgrowths of the human body. "*Valour's excrements*" = the beard.
- Fee** (A.S. *feoh*, cattle). As cattle in early ages were the chief part of a man's property, and also used as a medium of exchange, the word came to mean any property or payment, with specially the signification of a grant of land under the feudal system, the land being held under the condition of certain fees or payments. "*Fee me an officer*" = Secure me an officer by a payment for his services.
- Fell** (A.S. *fel*, cruel) = cruel, fierce, deadly. "*His fell soul.*"
- Fill-horse**. Fill is a corruption of Thill. Thill (A.S. *thille*, slip of wood) = shaft of a cart. "*Dobbin, my fill-horse*" = shaft-horse.
- Fond** (M.E. *fonnen*, to be foolish) = foolish, silly. "*More than the fond eye doth teach.*"
- Font** (L. *fons*, a fount) = a basin of water. The term is specially applied to the vessel containing the water used in baptism. "*To bring thee to the gallows, not the font.*"
- Forfeit or Forfeiture** (O.F. *forfait*, a crime punishable by a fine, a fine; L. *foris*, out of doors, *facere*, to do = to do or act beyond or abroad) = a thing forfeited or lost by misdeed, i.e. as the penalty of a crime. "*Why I am sure if he forfeit.*"
- Fretten or Fretted** (A.S. *fretan*, to eat away) = to eat away, worry. "*When they are fretten with the gusts of heaven,*" i.e. blown about, and so gradually worn away.
- Gaberdine or Gabardine** (Sp. *gabardina*, a coarse frock) = a long, loose garment like a smock frock. "*And spit upon my Jewish gaberdine.*" The garment was worn by Shylock, but it was not a dress peculiar to Jews.
- Gage** (F. *gage*, from *gager*, to pledge. Low L. *vadium*, from L. *vas*, *vadis*, a pledge) = a pledge. "*Hath left me gaged.*"
- Gambol** (O.F. *gambader*, to frisk; It. *gamba*, the leg. "The true form of the base is *camp*—corresponding to the Gk. *καμπή*, a bending, with reference to the bend of the leg) = a frisk, a caper, a skipping about in frolic. "*Which make such wanton gambols with the wind.*"
- Gaoler** (O.F. *gaole*, a prison, a bird-cage; Low L. *gabiola*, a corruption of *caviola*, the diminutive of L. *cavea*, a cave) = the keeper of a prison. "*Gaoler, look to him.*" "*Thou naughty gaoler.*"

- Garnish** (F. *garnir*, to warn, fortify, furnish) = to furnish, adorn
"Garnished like him."
- Gaudy** (L. *gaudium*, joy) = glad, joyful; hence, showy, ornamental
"Thou gaudy gold."
- Gear** (A.S. *gæaro*, ready) = something got ready; hence, "stuff," "matter,"
"harness," "tackle." *"For this gear," i.e. this matter.*
- Gondola** (It. *gondola*, diminutive of *gonda*, a boat; Gk. *κόνδου*, a drinking vessel). A Venetian pleasure boat, so called from its resemblance in shape to the Greek drinking vessel. *"In a gondola were seen together Lorenzo and his amorous Jessica."*
- Gormandize** (F. *gourmand*, a glutton) = to eat greedily and enormously.
"Thou shalt not gormandize."
- Gossip** (A.S. *God*, *sib*; *sib* = ken). *Lit.* "related in God." A name given to a sponsor in baptism, as being "one related to the baptised child in respect of God." The word now signifies "a talkative person," "a tattler," and is an instance of a word deteriorating in meaning. *"I would she were as lying a gossip as ever knapped ginger."*
- Gratis** (L. *gratis*, free) = free, for nothing. *"He lends out money gratis."*
- Hearse** (M.E. *herse*; L. *harpicem*, acc. of *harpex*, a harrow), originally a harrow, then a triangular frame for carrying lights at a church service, especially at a funeral; then a funeral pageant, a bier, a carriage for a dead body. *"Would she were hearsed at my feet," i.e. lying in her coffin on the hearse.*
- Hermit** (Gk. *ἐρημίτης*, a dweller in a desert. Gk. *ἐρήμος*, deserted, desolate) = one dwelling in solitude in the desert. *"None but a holy hermit."*
- Hie** (A.S. *higian*, to hasten). *"Hie thee, go."*
- Hood** (A.S. *hōd*, a hood) = a covering. *"While grace is saying, hood mine eyes," i.e. cover with a hood.*
- Husbandry**. Husband (Ic. *hús*, house, *búandi*, dwelling in) = the master of the house. *"The husbandry and manage of my house" = care, stewardship.*
- Icicle** (A.S. *is-gicel*; *is*, ice, *gicel*, a point or cone) = a hanging piece of ice. *"Phæbus fire scarce thaws the icicles."*
- Impeach**, *see* despatch. (Impeach. Low L. *impedicare* = to put fetters on) = to hinder, to place obstacles in the way; hence, "to charge with a crime." *"And doth impeach the freedom of the state."*
- Impugn** (F. *impugner*; L. *in* against *pugnare*, to fight) = to fight against, oppose. *"The Venetian law cannot impugn you."*
- Iwis** or **Ywis** (M.E. *ywis*, certainly; A.S. *gæwis*, certain) = certainly. *"Then he fools alive, Iwis" = certainly.* This incorrect spelling often leads to confusion, and causes the mistake of confounding the adverb *"Iwis"* with the verb *"wis"*, to know. (It is not *I wis*, I know, but *iwis* or *ywis* = certainly).
- Knap** (Dut. *knappen*, to snap) = to snap or break off short, especially with a cracking noise. *"As ever knapped ginger."*
- Knave** (A.S. *cnapa*, a servant). Formerly meant "a servant," especially a boy servant. (The modern meaning of "rogue" is an instance of deterioration in meaning. *"Of an unthrifty knave" = servant, referring to Launcelot.*

Lineament (F. *lineament*, a drawing; L. *lineare*, to draw a line) = a feature.

"*There must be needs a like proportion*

Of lineaments, of manners, and of spirit" = features.

Livery (F. *livree*, a delivery of a thing that is given; L. *liberare*, to set free, give freely) = a delivery, a thing delivered; hence, a uniform given freely to servants. "*Give him a livery more guarded than his fellows.*"

Loath (A.S. *loth*, hateful, originally painful). It means (1) something painful; (2) to endure something painful; (3) to abhor what had been endured; hence, reluctant, unwilling. "*I am right loath to go.*"

Manage (F. *manège*; L. *manus*, the hand) = management, control. The word is more usually restricted to the management of horses. "*The husbandry and manage of my house*" = control, or management, in my absence.

Mar (A.S. *merran*, to dissipate, waste, hinder) = to injure, to deface. "*I'll mar the young clerk's pen.*"

Mart. A shortened form of market (F. *marché*; L. *mercatus*, traffic) = a place of traffic. "*So smug upon the mart.*"

Mask or **Masque** (Arabic *maskharat*, a buffoon, a jester) = a disguise for the face; masked entertainment. But the sense of "entertainment" is the true one; the sense of "disguise" is secondary. "*Will you prepare you for this masque to-night?*"

Meagre (F. *maigre*; L. *macer*, thin, lean) = thin. "*Thou meagre lead,*" i.e. of low value.

Mean (A.S. *meane*, bad) = slight, inferior, sordid. "*It is no mean happiness.*"

Mean (L. *medius*, middle) = a middle position. "*To be seated in the mean,*" i.e. in the middle rank of life.

Mere (L. *merus*, pure, unmixed) = pure, simple, absolutely uncompounded with any other substance, unqualified. "*To his mere enemy*" = his unplaceable adversary.

Mesh (A.S. *masc*, a noose. Original sense, "a knot," from the knots in a net) = the opening between the threads of a net. "*A golden mesh to entrap the hearts of men.*" Here = the net itself.

Mincing (Mince, to cut up small, is from A.S. *minsian*, lit., to be small; hence, to make small; A.S. *min*, small). "*And turn two mincing steps into a manly stride*" = the small steps of a woman.

Moiety (F. *moietie*, half; L. *medietas*, from L. *medius*, the middle) = half. "*Forgive a moiety of the principal,*" a portion. Shakespeare uses the word to express any portion, and not the exact half.

Naughty (A.S. *no*, not; *whit*, a thing) = good for nothing, worthless. "*So shines a good deed in a naughty world.*"

Neat (A.S. *neat*, cattle) = ox, or cattle. "*In a neat's tongue dried.*"

Nice (M.E. *nice*, foolish, simple, later fastidious, and lastly delicious. The original meaning is "ignorant." L. *nescius*, ignorant, *ne*, not *scire* (to know). In Shakespeare the meaning is "foolishly particular," "over scrupulous," "too fastidious." "*By nice direction of a maiden's eyes.*"

Notary (F. *notaire*; L. *notarius*, one who makes marks; L. *nota*, a mark) = one authorized to attest contracts or writings of any kind. "*Go with me to a notary, seal me there your single bond.*"

- Pagan** (L. *paganus* (1) a villager, (2) a heathen, because the rustic people remained longest unconverted) = a heathen. "*Most beautiful pagan, most sweet Jew.*" "Here pagan" as applied to Jessica = not a Christian.
- Pageant** (L. *pagina*, a moving scaffold on which shows were represented). "*The pageants of the sea.*"
- Palatine** (L. *palatinus*, belonging to the palace; L. *palatium*, the palace). A Court Palatine was the title of German officials entrusted by the Emperors with the management of certain duchies. To these officials was granted a share of imperial jurisdiction. They took the title from living in the imperial palace of the duchy, over which they exercised imperial powers. The dignity was hereditary, and many of these counts encroached upon their rights, and acquired great and almost independent power, e.g. in the duchies of Saxony and Bavaria.
- Patch** ("meant a fool or jester, from the parti-coloured or patch-like dress." SKELAT) = a paltry fellow. "*The patch is kind enough, but a huge feeder.*"
- Patines** (L. *patina*, a flat dish) = the flat plate of metal used in the administration of the Eucharist. "*Inlaid with patines of bright gold.*"
- Pawned** (L. *pannus*, a piece of cloth) = pledged, a piece of cloth being the readiest article for that purpose. "*There must be something else pawned with the other.*"
- Peize** (F. *paser*, to weigh; L. *pensum*, a portion weighed out to spinners) = to weigh out with deliberation, or to weigh down by placing a weight on, and so to retard. "*To peize the time.*"
- Penthouse**, formerly *pentice* or *appentice*, whence it is corrupted (O.F. *apentis*, a penthouse; L. *appendicium*, an appendage; L. *ap* (*ad*) to, *pendere*, to hang) = a shed projecting from a building. "*This is the penthouse, under which Lorenzo desired us to make stand.*"
- Pied** (L. *pica*, a magpie) = spotted, of various colours. "*The earlings which were streaked and pied.*"
- Pill** or **Peel** (M.S. *pell*, L. *pellis*, a skin) = to strip off skin.
- Port** (F. *port*, demeanour; L. *portare*, to carry) = demeanour, carriage, bearing.
 "By something showing a'more swelling port" = manner of living.
 "Where your argosies with portly sail" = moving in a stately manner.
 "Magnificoes of greatest port" = rank or position.
- Posy**, an abbreviation of *poesy* (F. *poesie*, Gk. *ποίησις*, a composition, a poem) = a short poem, especially, a short motto in verse on knives and rings. "*A paltry ring whose posy was.*"
- Prating** (M.E. *praten* = to prate) = chattering. "*A prating boy,*" i.e. chattering, always talking.
- Presage** (O.F. *presage*; L. *præ-sagire*, to perceive beforehand) = to divine beforehand, to foretell. "*Let it presage the ruin of your love.*"
- Prest** (F. *prêt*, ready) = ready, prompt. "*And I am prest unto it*" = ready to do it.
- Prevent** (L. *prævenire*, to come before) = to anticipate. "*If worthier friends had not prevented me*" = anticipated, forestalled.
- Proper** (L. *proprius*, one's own) = one's own, peculiar, suitable; hence what becomes a man, and so handsome. "*He is a proper man's picture.*"

- Puny** (O.F. *puisné*, younger. L. *post natus*, born after) = younger, and so with inferior rights compared with the first-born = inferior. "*Twenty of these puny lies*" = petty.
- Purchase** (F. *purchacer* (*pur* = pour), to pursue eagerly) = to acquire, to get. "*Dear honour were purchased by the merit of the wearer.*"
- Purse** (O.F. *borse*, later *bourse*, a purse; Low L. *bursa*; Gk. *βύρσα*, a hide, skin, of which purses were made). "*And I will go and purse the ducats straight*" = put them in your purse.
- Quaint** (O.F. *coint*, neat, fine; L. *cognitus*, well-known) ~ neat, elegant, ingenious. "*And tell quaint lies*" = ingenious. "*It may be quaintly ordered*" = neatly, elegantly.
- Quest** (O.F. *queste*; L. *quærita*, a thing sought; L. *querere*, to seek) = a search. "*And many Jasons came in quest of her.*"
- Quicken** (A.S. *cwic*, living) = to enliven, to cheer. "*And quicken his embraced heaviness.*"
- Quit** (L. *quietus*, quiet at rest. So "*quit*" is short for *quiet*) = freed, free, i.e. to be quiet from. "*To quit the fine for one-half of his goods*" = to free him from the fine, i.e. to remit the fine.
- Rate** (M.E. *raten*, to scold) = to scold, to chide. "*In the Rialto you have rated me.*" (Rate, to assess, is derived from L. *ratus*, determined, fixed, settled from L. *reor*, I think, I judge).
- Rehearse** (*Rehercer*, to harrow over again), *Hearse* = to repeat, to recite. "*The danger formerly by me rehearsed.*"
- Road** (A.S. *rād*, a road, *ridan*, to ride) = an open harbour for shipping, where vessels can ride at anchor. "*For ports and piers and roads.*"
- Schedule** (L. *schedula*, a small leaf of paper) = a piece of paper written on, generally a document containing a list of names. "*Presenting me a schedule.*"
- Scimitar** (Persian, *shimshir*, a scimitar). A kind of sword used in Persia. "*By this scimitar that slew the Sophy.*"
- Scroll** (Old Dut. *schroode*, a shred, strip, slip of paper) = roll of parchment. "*There is a written scroll. I'll read the writing.*"
- Shrewd** (A.S. *scredwa*, a shrew mouse, fabled to have a very venomous bite), a scold, to curse like a shrew; hence, bitter, curst, evil. "*Pretty Jessica, like a little shrew*" = scold. "*There are some shrewd contents in yon same paper*" = evil tidings, bad news.
- Shrive** (A.S. *scrifan*, to impose a penance; L. *scribere*, to write, draw up a law, hence, to impose a penance) = to hear a confession and absolve. "*I had rather he should shrive me than wed me.*"
- Signior** (F. *seigneur*, lord, from L. *senior*, an elder) = a title of respect. "*Like signiors and rich burghers on the flood.*"
- Slubber** (a frequentative of Swedish, *slubba*, to mix liquids carelessly) = to do carelessly. "*Slubber not business for my sake,*" i.e. do not be careless in the matter.
- Smug** (Dan. *smuk*, pretty, fine) = trim, spruce. "*Used to come so smug upon the mart.*"
- Sooth** (A.S. *soth*, truth) = truth. "*In sooth, I know not why I am so sad.*"
- Sort** (L. *sors*, lot) = a kind, a method. "*Some other sort than your father's will,*" i.e. some other method of choosing a husband than the lottery of the caskets.

- Stead** (A.S. *stede*, a place. "*May you stead me*") = to assist. To do a thing in the place of a man is to assist or help him.
- Suit** (F. *suite* pursuit, a suit at law; Low L. *secta*, a following; L. *sequi*, to follow) = a suit at law. "*That I follow thus a losing suit against him.*"
- Surgeon**, formerly spelt Chirurgeon (F. *chirurgien*, a surgeon. Gk. $\chi\epsilon\iota\rho$ the hand, $\epsilon\rho\gamma\epsilon\iota\nu$ to work) = a hand-worker. The surgeon works with his hands; the physician uses drugs. "*Have by some surgeon.*"
- Synagogue** (L. *synagoga*, Gk. *συναγωγή*, a bringing together, a congregation) = a Jewish place of worship. "*Go, Tubal, and meet me at our synagogue.*"
- Tell** (A.S. *tellan*, to count) = to count, to number. "*You may tell every finger I have with my ribs.*"
- Thoroughfares** (A.S. *thurh*, through; *faran*, to trace) = a passage through, highway. "*Are as thoroughfares now for princes to come.*"
- Threshold** (A.S. *therscan*, to thrash, to beat, *wald*, a piece of wood, i.e. of the door-step, lit., the piece of wood threshed or beaten by the tread of the foot) = a piece of wood or stone under an entrance door. "*Foot me as you would a stranger cur over your threshold.*"
- Tranect** (probably from It. *tranare*, to draw) = ferry (see note p. 97) "*Unto the tranect, to the common ferry.*"
- Tucket** (It. *toccato*, a flourish of music on a trumpet) = a flourish of music announcing the entrance of some actor upon the stage.
- Turquoise** (F. *turquoise*, fem. of *Turquois*, Turkish) = a Turkish stone. "*It was my turquoise.*"
- Usance** (L. *usus*, use) = interest paid for the use of money. "*The rate of usance here with us in Venice.*"
- Vail** (O.F. *avaler*, to let fall down) = to lower. "*Vailing her high top lower than her ribs*" = lowering.
- Viands** (F. *viands*, food; L. *vivenda*, provisions, food; L. *vivere*, to live) = food. "*Be seasoned with such viands.*"
- Vold** (O.F. *voides*; L. *viduus*, bereft, hence, waste, empty) = empty. "*You, that did void your rheum upon my beard.*" Here the word is a verb.
- Wanton** (A.S. *wan*, lacking, *towen* = A.S. *togen*, past part. of *teon*, to draw, to educate) = unrestrained, lawless. "*Such wanton gambols with the wind.*"
- Wench** (A.S. *wenche* = girl). "*She's a good wench for this gear.*" The word has deteriorated in meaning.
- Wit** (A.S. *witan*, to know) = knowledge, wisdom. "*And hedged me by his wit.*"
- Wrest** (A.S. *wrastan*, to twist forcibly) = to distort, turn aside. "*Wrest once the law to your authority*" = to turn aside, i.e. to misinterpret.
- Wry** (M.E. *wrien*, to twist, bend aside; A.S. *wrigian*, to drive, incline towards) = twisted, turned aside. "*The vile squeaking of the wry-neck'd fife.*"
- Younker** (Dut. *jonker*, or *jonkheer*, jong, young, herr, sir) = young sir, or youngster. "*How like a younker or a prodigal,*"

EXAMINATION PAPERS.

ACT I.—SCENE I. (1.)

1. Quote Antonio's words in the opening of the play. In what respect may they be said to be the "key-note" of the play?
2. To what causes do Salarino and Gratiano respectively attribute the sadness of Antonio? What reply does he make to each of them?
3. What is the probable date of the play? Assign reasons.
4. Paraphrase:—
" 'Tis not unknown to you, Antonio,
to
How to get clear of all the debts I owe" (123-135).
5. Explain the following words:—*argosies, overpeer, ventures, flats, vailing, prevent, woven wings, pageants, straight, occasion, want-wit*
6. Write out the passage in which Gratiano justifies his levity to Antonio.
7. Explain the allusions in the following:—" *My wealthy Andrew,*" "*Two-headed Janus,*" "*Though Nestor swear the jest be laughable.*"
8. Comment upon the following expressions: "*portly sail,*" "*rich burghers,*" "*To kiss her burial,*" "*laugh like parrots at a bag-piper,*" "*a wilful stillness.*"

ACT I.—SCENE I. (2.)

1. In what terms does Bassanio describe Portia?
2. Point out the inconsistency in the statements made by Antonio as regards his ventures (1) to Salarino; (2) to Bassanio.
3. Explain the meaning of the following words:—*opinion, concert, gear, prest.*
4. Quote and explain the allusions to Cato, Brutus, Colchos, Jason.
5. Discuss the metre of:—
 - (a) "*And not betwixt me straight of dangerous rocks*"
 - (b) "*By being peevish? I tell thee what, Antonio,*"
 - (c) "*Neither have I money nor commodity.*"
6. How does Bassanio speak of Gratiano? What excuses does Bassanio make for his own extravagance?
7. For what purpose does Bassanio require a loan? By what argument does he justify the outlay in his state of impecuniosity? What answer does Antonio give to his request?
8. Explain:—" *a more swelling port,*" "*a more advised watch,*" "*childhood proof,*" "*fair speechless messengers*"

ACT I.—SCENE II.

1. Can you suggest any reason for Portia's melancholy?
2. Name the six suitors to Portia mentioned in this scene, and give their characteristics as described by Nerissa. Point out how Shakespeare has given a national characteristic to each one of them.
3. What conditions had her father imposed upon Portia? What purpose had he in so doing?
4. Quote and explain the allusions to Diana and Sibylla.
5. Give the meaning of the words:—*Sentences, reasoning, level, proper, bonnet, imposition, forerunner, character, shrive, contrary.*
6. Comment upon the grammar of: "*I can easier teach twenty what were good to be done.*" "*If he should offer to choose, you should refuse to perform your father's will.*" "*I cannot choose one nor refuse none.*"
7. What sources were available to Shakespeare for the story of the caskets?
8. Describe the character of Nerissa.

ACT I.—SCENE III.

1. Quote passages from the play indicative of the avarice of Shylock.
2. Paraphrase:—

"I am as like to call thee so again,
to
To exact the penalty" (120-127).
3. Explain the words:—*usance, possess'd, advantage, compromised, earlings, sufferance, gaberdine, doit*; and the expressions—"ripe wants," "a bondman's key," "if he break," "an equal pound," "the fearful guard," "upon the Rialto."
4. Give the exact terms of the condition upon which Shylock lent the money to Antonio. What was the sum? Point out from the trial scene any deviation from the condition mentioned by Shylock.
5. What wrongs and insults had Antonio inflicted on Shylock.
6. Write out the speech of Shylock on the entrance of Antonio (42-53). Enumerate Shylock's causes of hatred against Antonio.
7. Can you justify the conduct of Bassanio in allowing Antonio to risk his life for him?
8. Comment upon the expression, "How like a fawning publican he looks."

ACT II.—SCENES I. AND VII.

1. In what terms does the Prince of Morocco describe himself?
2. What inscriptions did the three caskets bear? In what metre are they written?
3. What reasons does Morocco give for rejecting the lead and silver caskets?
4. What deeds of valour does Morocco profess his readiness to attempt?
5. Explain allusions in:—"The Sophy," "Sulian Solyman," "So is Alcides beaten by his page," "Phœbus' fire."
6. What did Morocco find in the golden casket? Give the inscription.
7. Explain the words:—*Scanted, wit, disabling, cerecloth, unsculped, angel*, and the expressions: "*shadowed livery*," "*shows of dross*," "*watery kingdom*," "*carriion death*." Give the context.
8. How does Morocco describe the rivalry for Portia's hand? How does Portia express her objection to coloured suitors?

ACT II.—SCENE II.

1. Give instances in this scene (1) of Launcelot's misapplication of long words, (2) of his punning propensity. Point out the distinction between Launcelot and Master Launcelot.
2. Write out the debate between Launcelot and his conscience.
3. Quote any expressions from the play that guide you to the character of Launcelot. What part does he take in the play?
4. Describe the scene between Launcelot and his father.
5. What request does Gratiano make to Bassanio? On what condition does Bassanio grant his wish? What promise does Gratiano give? What effect has this incident upon the after course of the play?
6. Explain the following words:—*sonnies, fill-horse, tell, anon, gramercy, catercousins, table, gear, suit, habit, bearing*.
- 7.* Explain the following passages with reference to the context:—"According to the fates and destinies," "What a beard thou hast got," "Put the liveries to making," "The old proverb is very well parted," "Here's a simple line of life."
8. What reasons does Launcelot give for leaving Shylock's service?

ACT. II.—SCENES III. AND IV. (AND GENERAL).

1. What do you learn from this scene, and further in the play of the character of Jessica?
2. Describe the parting scene between Launcelot and Jessica. What service does he render her?
3. What is a masque? For what purpose did Lorenzo and his friends prepare a masque? What use did Lorenzo make of the preparations? What prevented the masque being performed?
4. What was the substance of the letter Lorenzo received from Jessica?
5. Comment upon the grammar of:—
 - (a) "*Two grains of wheat hid in two bushels of chaff.*"
 - (b) "*Give me your present to one, Master Bassanio.*"
 - (c) "*The first of gold who this inscription bears.*"
 - (d) "*Whiter than the paper it is writ on.*"
6. Quote lines in the play in which words are accented differently than in modern English.

ACT II.—SCENES V. AND VI

1. Write out the passage commencing
 "*I am bid forth to supper*
 to
 money bags to-night" (v. 11—18).
2. What instructions did Shylock give Jessica on leaving his house?
3. How does Shylock speak of Launcelot, and what references does he make to his service with Bassanio?
4. What references does Shylock make to Scripture in the play, and explain the allusions?
5. In what terms does Lorenzo describe Jessica? Does she deserve his praise.
6. "*All things that are, are with more spirit chased than enjoy'd.*" In what connection does Gratiano deliver his maxim? How does he illustrate the truth of it?
7. Explain the words: *Bid forth, to-night, stale, patch, crost, outdwells, garnish, close, beshrew*. Give the context.
8. Explain the phrases and allusions. "*Black Monday,*" "*shallow foppery,*" "*right loath,*" "*Venus' pigeons,*" "*scarfed bark,*" "*gild myself.*"

ACT II.—SCENE VIII. (AND GENERAL).

1. What parts do Salarino and Salanio take in the play? What two distinct circumstances do they relate in the commencement of this scene?
2. Describe the effect of Jessica's flight upon Shylock. Can you give any reason why Shakespeare does not represent this upon the stage?
3. Write out the speech of Salarino, describing the parting scene between Antonio and Bassanio.
4. What indications do you find here of the coming fate of Antonio?
5. Justify the title, "The Merchant of Venice," as applied to the play. What other title was applied to it at its first production?
6. Quote instances in the play of double negatives. Can you give any reason for their frequency in Shakespeare's plays?
7. For what purposes does Shakespeare use prose? Give instances in this play.
8. Discuss the different uses that Antonio and Shylock made of wealth.

ACT II.—SCENE IX.

1. In what terms does Portia address the Prince of Arragon?
2. What three conditions were imposed upon each of the suitors?
3. By what line of argument does Arragon decide upon the silver casket? Point out the defect in his character that led him to make choice of it.
4. What did Arragon find in the casket? Quote the scroll, and add the reflections of the Prince.
5. How is the arrival of Bassanio announced to Portia? In what respect does his coming differ from that of the other suitors?
6. Explain the following words: *amorous, passion, sensible, fond, market, jump, heresy, likely, fore spurrer, slubber, raised.*
7. Comment upon: "*Cupid's post,*" "*I wis,*" "*sensible regrets,*" "*You were best.*"
8. Paraphrase:— "Let none presume
to
To be new varnished" (39—49).

ACT III.—SCENE I.

1. How do we gather the first intimation of Antonio's losses ?
2. How does Shylock comment upon the news ?
3. Quote the speech in which Shylock enumerates his wrongs and justifies his revenge against Antonio.
4. How does Salarino describe the difference between Shylock and Jessica ?
5. Explain the words. *Knapped, complexion, smug, sufferance, hearsed, heated, cross, match, affection.*
6. With respect to Shylock in this scene. Show (1) his tender recollection of his dead wife ; (2) the means he took to recover his daughter, and with what success, (3) his alternations of grief and joy called forth by his conversation with Tubal.
7. Comment upon the following : "*Come, the full stop,*" "*I will better the instruction,*" "*A diamond gone, cost me two thousand ducats,*" "*The Goodwins.*"
8. Give instances in the play (1) of adjectives used as adverbs ; (2) of nouns used as adjectives.
9. Who was Tubal ? What part does he take in the play ?

ACT III.—SCENE II.

1. In what terms does Portia show Bassanio her affection for him ere he makes his choice ?
2. Write out exactly the reply of Bassanio to Portia's challenge. "*Well, then, confess and love.*"
3. For what purpose does Portia desire music to play whilst Bassanio is making his choice ? Give the words of the song.
4. Explain the force of the comparison which Portia makes between Bassanio and Hercules.
5. Explain the words : *O'erlooked, naughty, aloof, flourish, presence, bleared, fancy, redoubted, excrement, guiled, measure, simple, approved.* Give the context.
6. Paraphrase :— "So are those crispy
to
To entrap the wisest" (92—101).
7. Give instances in the play of the verb *be* g in the singular with a plural nominative.
8. Comment on the phrases : "*To seize the time,*" "*Hard food for Midas,*" "*Speak upon the rack,*" "*A swan-like end,*" "*Dardanian*
swims"

ACT III.—SCENE II.

1. What examples does Bassanio use to illustrate how one may be deceived by outward appearances?
2. Quote the passage in which Portia expresses her feelings during the time Bassanio is making his choice.
3. What reasons does Bassanio give for rejecting the gold and silver caskets? Why does he choose the leaden one?
4. What did Bassanio find in the leaden casket? Quote his speech thereon.
5. What was written on the scroll in the third casket?
6. Give instances (1) of intransitive verbs being used transitively; (2) of "his" for "its."
7. Explain the following: "*I come by note*," "*thrice fair lady*," "*a gentle scroll*," "*be my vantage to exclaim on you*," "*livings*," "*an unlesson'd girl*," "*intermission*."
8. Show that Gratiano conducts his wooing in characteristic fashion.

ACT III.—SCENE II.

1. How was it that Lorenzo and Jessica came to Belmont?
2. What effect was produced on Portia as Bassanio read the letter of Antonio?
3. What effect had Antonio's letter upon Bassanio?
4. Quote (1) Bassanio's eulogy upon Antonio; (2) the letter of Antonio.
5. Show that Shylock, in his resentment to Antonio, was actuated by a passion stronger than avarice.
6. "*Bassanio's better qualities are exhibited in this scene*." Establish the truth of this estimate of his character.
7. What encouragement and counsel does Portia give Bassanio on learning Antonio's peril?
8. Comment upon: "*All debts are cleared between you and I*," "*his mere enemy*," "*the magnificoes of greatest port*," "*if promise last*," "*shrewd contents*," "*the constitution of any constant man*."
9. Describe the circumstances of the giving of the ring. From what source did Shakespeare derive the incident?

ACT III.—SCENE III. AND IV.

1. Illustrate from this scene the unrelenting malignity of Shylock towards Antonio.
2. What reason does Antonio give to account for Shylock's persistent insistence on the terms of the forfeiture?
3. How was it that the Duke was unable to interfere between the Merchant and the Jew?
4. Quote the terms in which Lorenzo speaks in praise of Antonio.
5. How does Portia describe the true essence of friendship?
6. State briefly the preparations made by Portia, pointing out the purpose of each particular. What deductions can you draw from them as to her character?
7. In what playful terms does Portia suggest to Nerissa how they shall disguise themselves?
8. Comment upon : "*That ever kept with men,*" "*waste the time,*" "*not to deny this imposition,*" "*the tranect,*" "*the common ferry,*" "*a reed voice,*" "*bragging Jacks.*"

ACT III.—SCENE V. (AND GENERAL).

1. Illustrate from the play Shakespeare's frequent omission of the verb of motion.
2. How does Jessica speak in praise of Portia?
3. Assign a date to the play. Give reasons.
4. What are Launcelot's sentiments towards Jews? Do you consider him prejudiced?
5. Lorenzo styles Launcelot a "*wit snapper.*" Illustrate from this scene the correctness of the description.
6. Explain, giving the context: "*I'll set you forth,*" "*yet more quarrelling with occasion,*" "*O dear discretion,*" "*defy the matter,*" "*humours and conceits,*" "*better place.*"
7. What is meant by the Unities? How are they observed in the Merchant of Venice?
8. What was the residence of Portia? Can you gather any information from the play as to its position and surroundings?
9. Point out any apparent inconsistencies in the character of Portia.
10. Explain the allusion to Scylla and Charybdis, and for what purpose does Launcelot make reference to it.

ACT IV.—SCENE I.

1. How does this scene illustrate the customs, laws, and method of government in Venice?
2. In what terms does the Duke speak of Shylock?
3. What effect has adversity had upon the character of Antonio?
4. Give the substance of the Duke's address to Shylock on his first appearance in the court.
5. What part is taken by Salerio in this scene?
6. Point out how Shylock thoroughly establishes his position by the complete manner in which he puts the Duke and Bassanio to silence.
7. Explain the use of the following words : *Envy, remorse, deny, baned, lodged, question, judgment, wit, conduct, difference, forfeiture, act, substance, contrived, attempted, withal, quality, hangman, render, presently, predicament, advice, recant, offend't.*
8. Comment upon : "*A woollen bagpipe,*" "*the main flood,*" "*a gaping pig,*" "*with all brief and plain consistency,*" "*you stand within his danger.*"

ACT IV.—SCENE I.

1. What comparisons does Antonio put forward to show how impossible it was to move Shylock to pity?
2. Comment upon Gratiano's conduct throughout this scene.
3. Scan the following lines :—
"There is no power in the tongue of man."
"And find it out by proclamation."
"To woo a maid in way of marriage."
"When men enforced do speak anything."
"Shall lose a hair through Bassanio's fault."
"To cut the forfeiture from that bankrupt there."
4. Quote Portia's speech on mercy.
5. Explain Portia's exact legal position in this scene.
6. How does Bellario recommend Portia to the Duke?
7. Why does Shylock compare Portia to Daniel?
8. Describe Bassanio's devotion to Antonio.

ACT IV.—SCENE I.

1. Comment upon Portia's conduct of the case, tracing the plan she had laid down for herself and showing how consistently she adhered to it.
2. Quote passages from the scene illustrating the unrelenting obstinacy of Shylock.
3. Explain the allusions in
 - (a) "*Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.*"
 - (b) "*Thou almost makest me waver in my faith.
To hold opinion with Pythagoras.*"
 - (c) "*A Daniel come to judgment.*"
 - (d) "*In christening shalt thou have two godfathers,
Had I been judge thou should'st have had ten more.*"
4. Give the substance of Antonio's farewell speech.
5. What remarks do Portia, Nerissa, and Shylock respectively make when Bassanio and Gratiano profess their willingness to sacrifice their lives to obtain the release of Antonio? Quote the exact words.

ACT IV.—SCENE I.

1. Show how Shylock's demand illustrates the maxim "*summum jus summa injuria.*"
2. By what legal quibble was Shylock frustrated in his purpose? Show how it follows from the Jew's insistence on the letter of the laws.
3. Explain "*a just pound*"; "*I have you on the hip*"; "*we trifled time*"; "*hold out enemy*"; "*on your charge*"; "*One poor scruple*"; "*the stock of Barabbas.*"
4. To what punishment was Shylock liable for attempting the life of Antonio?
5. State what were the exact terms of the punishment pronounced upon Shylock by the Duke.
6. Explain and give the context of. Give the speaker.
 - (a) "*Upon my power I may dismiss this court.*"
 - (b) "*I am a tainted wether of the flock.*"
 - (c) "*You stand within his danger, do you not?*"
 - (d) "*'Tis mightiest in the mightiest.*"
 - (e) "*Are there balance here to weigh the flesh.*"
 - (f) "*That 'scuse serves many men to save their gifts.*"

ACT IV.—SCENES I. AND II. ACT V.—SCENE I.

1. Give an example in the play of a double comparative.
2. What reward does Bassanio offer Portia; how does she entertain the offer?
3. How do Portia and Nerissa obtain possession of their husbands' rings?
4. Quote passages in which (1) a plural verb is used with a singular nominative, (2) a noun is used as a verb.
5. Scan the following:

"The motions of his spirit are dark as night."
"I thank you, madam. Give welcome to my friend."
"You give your wife too unkind a cause of grief."
"Though not for me yet for your vehement oaths."
"And so riveted with faith unto your flesh."
"Is not so estimable, profitable neither."
6. Explain the following words and passages: "*Old swearing,*" "*fearfully,*" "*an untaught love,*" "*inlaid with patines of bright gold,*" "*nought so stockish,*" "*God sort of all,*" "*I were best,*" "*civil doctor,*" "*charge us there upon inter'gatories.*"
7. Contrast Act IV. Scene I. with Act V. Scene I. Comment upon (1) the beauty of the later scene; (2) the skilful manner in which Shakespeare concludes the play.

ACT V.—SCENE I.

1. Explain the allusion to Troilus and Cressida.
2. Relate the story of Pyramus and Thisbe.
3. What did Jessica mean when she said, "*I would outnight you?*"
4. What is the errand of Stephano? What character of this name appears in any other of Shakespeare's plays?
5. Quote the lines in which Lorenzo describes the effect of music upon untamed animals.
6. In what term does Lorenzo allude to the "*music of spheres?*" What is meant by the expression?
7. What orders does Portia give immediately on her return home?
8. What thoughts do the light of a candle suggest to Portia?
9. "*When the moon shone we did not see the candle.*" How does Portia reply to this?

ACT V.—SCENE I.

1. Quote and explain the references to Dido, Medea, Diana and Erebus.
2. Quote and explain the illusions to Orpheus and Endymion.
3. Describe the introduction of Antonio to Portia, giving precisely the conversation between Bassanio, Portia, and Antonio.
4. What accusation does Nerissa make against Gratiano with respect to the ring? How does he defend himself?
5. Quote allusions to the stars, the moon, the willow, the cuckoo.
6. Explain "*She doth stray about by holy crosses*"; "*We should hold day with the Antipodes*"; "*You drop manna in the way of starved people.*"
7. How does Bassanio excuse himself for parting with the ring? How does Portia reply to him?
8. What good news did Portia give Antonio?

ACT V.—SCENE I. (AND GENERAL).

1. Can you find any excuse for the conduct of Shylock?
2. Point out how Shakespeare has skilfully drawn together the plots and underplots of the play in the final scene.
3. "*My clerk hath some good comforts too for you.*" For whom? And what were "*the good comforts*?"
4. In what special manner does the story of the ring assist the plot?
5. How does Antonio show his unabated confidence in Bassanio?
6. "*The Loves of Jessica and Lorenzo are of great assistance to the main plot.*" Justify this statement.
7. In what way does Act V. exhibit the legal accuracy of Shakespeare?
8. Describe the happy conclusion of the play.
9. Explain the following words: *tucket*, *scrubbed*, *mutual*, *posy*, *wealth*, *advisedly*, *suddenly*, *ceremony*, *contain*.

GENERAL. JUNIOR.

1. Which casket did each of the three suitors choose, and for what reason? What did each contain?
2. Explain the following sentences, referring in each case to the context —
 - (a) See my wealthy Andrew docked in sand.
 - (b) By Jacob's staff I swear.
 - (c) A thousand raw tricks of these bragging Jacks.
 - (d) In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.
 - (e) I think the Frenchman became his surety, and sealed under for another.
3. Describe concisely the Trial Scene.
4. What allusions to music are to be found in the play?
5. Give the meanings and derivations of:—conceit, the Rialto, doit, conties, fill-horse, Black Monday, slubber, peize the time, tranect, cope.
6. Write out not more than twelve lines of *one only* of the following passages:—
 - (a) In my school days.
 - (b) Fair Portua's counterfeit!
 - (c) The quality of mercy is not strained.

GENERAL. SENIOR.

1. Explain the following passages, stating briefly in each case the circumstances under which the words were spoken:—
 - (a) If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page—
 - (b) Well, well; but for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground.
 - (c) Slubber not business for my sake, Bassanio,
But stay the very riping of the time.
 - (d) I speak too long; but 'tis to peize the time—
To eke it and to draw it out in length
To stay you from election.
 - (e) And charge us there upon inter'gatories,
And we will answer all things faithfully.
2. How are the incidents connected with Jessica related to the general structure of the play?
3. How has Shakespeare used the materials which he has derived from previous writers for his play of the *Merchant of Venice*?

B.

4. Explain the following words and phrases:—My moneys and my usances—younker—I loved for intermission—the tranect—gabardine.

GENERAL. JUNIOR.

1. Indicate very briefly what separate stories or plots are combined in his play.

2. By whom, and on what occasions, are the following words spoken?

- (a) Well, keep me company but two years more,
Thou shalt not know the sound of thine own tongue
- (b) I would not have given it for a wilderness of monkeys.
- (c) You taught me first to beg; and now methinks
You teach me how a beggar should be answer'd.

3. Point out any *grammatical* peculiarities in the following lines:—

- (a) Whose own hard dealings teaches them suspect
The thoughts of others.
- (b) You were best to tell Antonio what you hear.
- (c) How much more elder art thou than thy looks!
- (d) I humbly do desire your grace of pardon.

4. Write out in full one of the following passages, marking the division of the lines:

- either (a) "Let me play the fool"
to "For saying nothing."
or (b) "Fair Portia's counterfeit"
to "summary of my fortune"
or (c) "Give me your hand, Bassanio,"
to "with all my heart."
or (d) "How sweet the moonlight"
to "home with music."

5. Do you find in the character of Shylock, or in the way in which he is treated in the play, anything that arouses your sympathy with him?

6. Give, with illustrative quotations from the play, a short sketch of the character of *either* Antonio *or* Gratiano.

7. Explain fully the following passages:

- (a) For when did friendship take
A breed for barren metal of his friend?
- (b) Give him a *livery*
More guarded than his fellows.
- (c) To *peruse* the time,
To *eke* it, and to draw it out in length,
To stay you from election.
- (d) Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty.
- (e) Thou almost makest me waver in my faith,
To hold opinion with Pythagoras.

What light is thrown on the meaning of the three words *italics* by their derivation?

8. Paraphrase (that is, give the full meaning in your own words of) the following passage:

What says the golden chest? ha! let me see:
"Who chooseth me shall gain what many men desire."
What many men desire! that "many" may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty.
I will not choose what many men desire,
Because I will not jump with common spirits,
And rank me with the barbarous multitudes.

GENERAL. SENIOR.

1. By what devices has Shakespeare attempted to diminish the improbabilities in the story from which the main plot of the *Merchant of Venice* is borrowed?

State (in one sentence) the circumstance which gives the link of connexion between the plot of the Bond and that of the Caskets.

2. "The lottery of the caskets is a test of character." Point out the difference in the characters of Morocco and Arragon as displayed in the reasons which determine the choice of each.

3. Discuss the question whether any elements of *dignity* are to be found in the character or utterances of Shylock.

4. Write out, as nearly as you can in Shakespeare's words, those lines in the *Merchant of Venice* which are suggested by the following quotations. Give, in each case, those lines *only* which you consider to be an effective parallel.

- (a) He (i.e. Cassius) loves no play,
As thou dost, Antony: he hears no music...
Such men as he be never at heart's ease...
And therefore are they very dangerous.

SHAKESPEARE, *Julius Caesar*

- (b) No ceremony that to great ones' longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe
Becomes them with one half so good a grace
As mercy does.

SHAKESPEARE, *Measure for Measure*.

- (c) "Jews can fawn like spaniels when we please,
And when we grin we bite...
I learn't in Florence how to kiss my hand.
Heave up my shoulders when they call me dog..."

MARLOWE, *The Jew of Malta*.

- (d) His dangling tresses that were never shorn,
Had they been cut and unto Colchos borne,
Would have allured the venturous youth of Greece
To hazard more than for the golden fleece.

MARLOWE, *Hero and Leander*.

5. Quote in substance Portia's descriptions of the French Lord and the County Palatine. Explain the latter title.

6. Shew from their etymology and associations the special appropriateness of the italicized words in the following passages:

- (a) your *argosies* with *portly* sail,
Like *signiors* and rich burghers on the flood,
Or, as it were, the *pageants* of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

- (b) take pain
To *allay* with some cold drops of modesty
Thy skipping spirit.

- (c) Look how the floor of heaven
Is thick inlaid with *patines* of bright gold.

7. Explain the following expressions, with reference to the context in which each occurs: *breathing courtesy*—*melancholy bath*—*mortal-breathing saint-envious plea*.

Discuss the origin of the following constructions:

- (a) *You were best* to tell Antonio what you hear.
(b) *As who would say*, "An you will not have me choose."
(c) *I could not do withal*.

7. Paraphrase the following passages:

- (a) I do know of these
That therefore only are reputed wise
For saying nothing; when, I am very sure,
If they should speak, would almost damn those ears
Which hearing them, would call their brothers fools.

- (b) For affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes.

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GENERAL EDITOR STANLEY WOOD, M.A.

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